

Bathroom strategies: create vintage-inspired baths

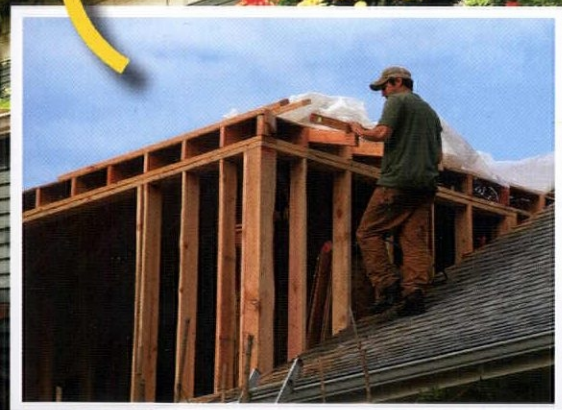
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Old House JOURNAL

THE ORIGINAL RESTORATION MAGAZINE

ADD A DORMER!

9 things you should know

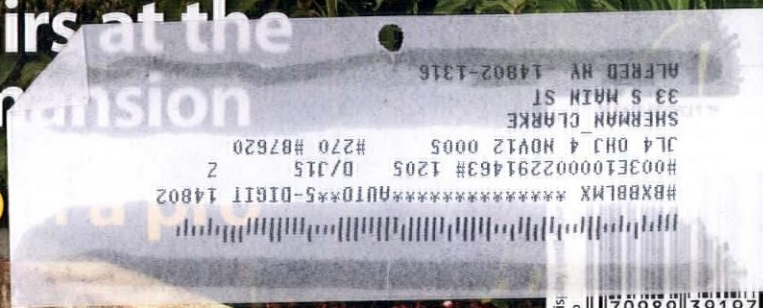


Build a linen closet

Make your own moldings

Cutting-edge repairs at the Texas governor's mansion

Paint-color tips from



AZINE

11>

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features

28 Pillars of Strength

A fire at the Texas governor's mansion left the Greek Revival's grand columns scorched, but still standing. We follow the expert restoration effort that's bringing back their original beauty.

By BETH GOULART

34 Through the Roof

When the owners of a 1905 Craftsman needed to expand their tiny upstairs bathroom, they built a dormer. Here's how they approached it—and what you should know before adding one to your own house.

By DONNA PIZZI

40 Out of the Closet

A dowdy hall closet gets a period-friendly update that transforms it into a vintage linen press.

By BRIAN COLEMAN

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The Moravian community in Winston-Salem, North Carolina, is rooted in faith-driven Germanic architecture.

By JAMES C. MASSEY AND SHIRLEY MAXWELL



Old-House Insider

44 Vintage Vision

Owners of a Victorian house in Minnesota used salvaged materials, historical precedent, and a crack design team to create two timeless modern bathrooms.

By DEMETRA APOSPOROS

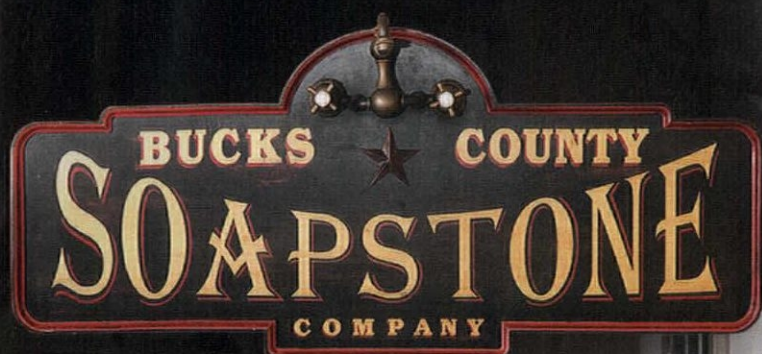
Old-House Living

52 Brew City Beauty

Work to restore a Milwaukee Italianate included both hands-on structural repairs and decorative flourishes.

By NICOLE SWEENEY ETTER

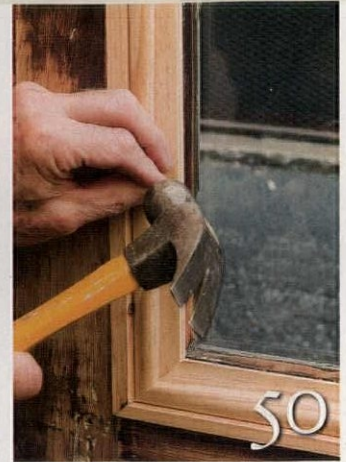
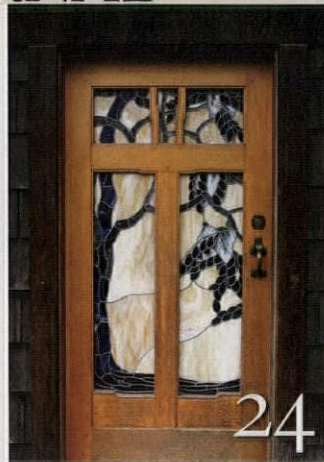
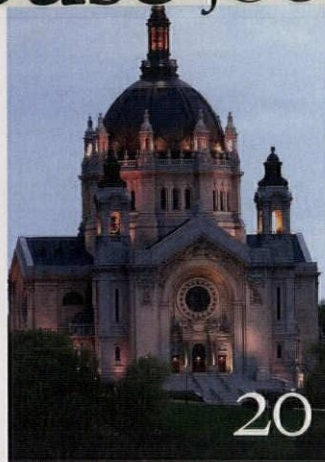




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Old House JOURNAL



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9 things you should know

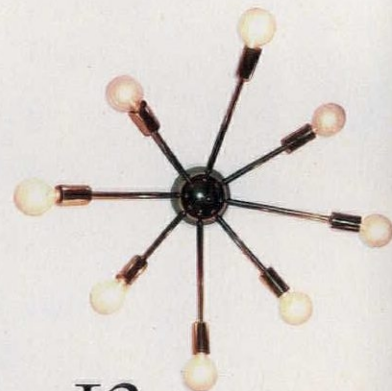
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Cover: Photo by Blackstone Edge Studios (inset photo by Tony Dal Molin). Portland homeowners add a dormer to their 1905 Craftsman to gain space for their master bathroom. Story page 34.



I2

Two GREAT Lead based Paint Strippers!

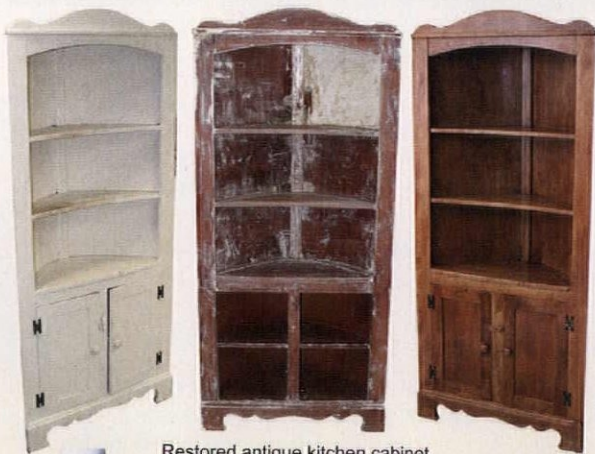
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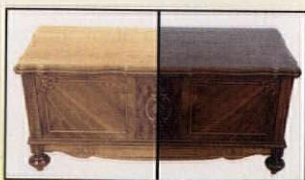
These two great lead based paint strippers are a great addition to your store for your customers. They contain no methylene chloride, are not alkaline based strippers and each cleans up easy with a degreaser or water. Unlike traditional strippers, SOY•Gel and LEAD OUT let your customers work without the odor indoors or outdoors for a guaranteed safe restoration process!

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Restored antique kitchen cabinet

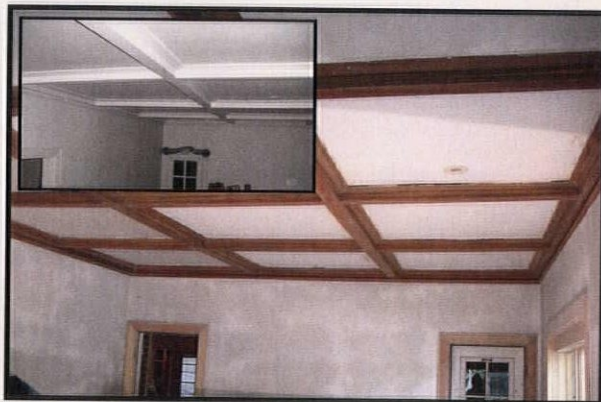


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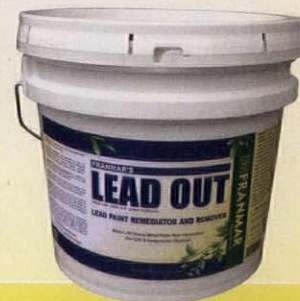
Franmar's LEAD OUT is a new exciting lead based paint remover that renders lead paint nonhazardous for safe removal. LEAD OUT uses a special patented system that reacts with lead at the molecular level to alter the lead compound to a nonhazardous compound permanently. The result is a simple and affordable way to safely remove lead-paint.



Lead paint removed from an early 1900's home in Chicago



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JOY WATSON PHOTO

Bathing Beauties

Top-floor bathrooms tend to present some unique space challenges, but as the homeowners in both "Through the Roof" (page 34) and Old-House Insider (above and page 44) prove, their limitations don't have to be a deterrent to period style. See how other handy homeowners tackled this design conundrum in an online photo gallery of some of our favorite top-floor bathrooms.

Garden Secrets

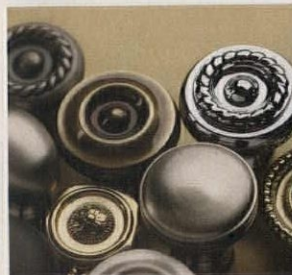
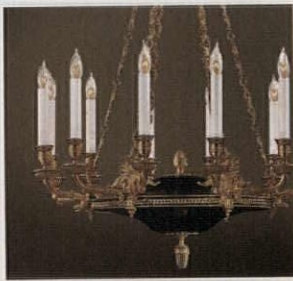
Homeowners Steve Bialk and Angela Duckert approached the restoration of their 1872 Italianate (page 52) with a winning blend of practicality, resourcefulness, and ingenuity. They applied those same principles when it came time to design a garden, and the result is a low-maintenance, salvage-filled space that didn't break the bank. Head online to discover their secrets for creating a timeless garden on the cheap.

Religious Views

As you'll discover in our Style tour of the Moravian buildings in North Carolina's Old Salem village (page 58), the historic settlements of religious sects can be a wealth of good, simple design. Many are now operated as museums, so you can learn a little history and even shop for traditional-style goods while you're there. Discover other great places to visit with our online round-up of historic religious settlements, from Shakers to Quakers.

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Guiding Spirit



I NEVER IMAGINED I'D BE WRITING this editor's page. As this issue goes to print, someone very dear to me—and to this magazine, and the world of old houses—has just passed away. Laurie Vedeler Sloan, who headed up our publishing offices, succumbed to a brain tumor that had been diagnosed just three weeks earlier. She was the type of person who lit up a room, and she had an infectious energy and spirit that left an indelible mark on everyone she met. You may have seen her at one of our home shows, where she was a constant presence as well as a beacon of information and enthusiasm. Laurie could talk to anybody,

and she loved to listen to stories about traditional crafts, hidden old-house secrets, and good old elbow-grease-fueled repairs. She will be sorely missed.

Laurie appreciated the complexity of old houses, their surprises and multi-dimensional design elements; several stories in this issue express that character. One is our Old-House Living visit to Milwaukee homeowners who undertook a multi-faceted restoration on their Italianate, tackling everything from re-creating decorative stair elements to hanging Bradbury & Bradbury wallpaper (see "Brew City Beauty," page 52). Another is Insider, which looks at two different approaches to classic bathroom style in the same house (see "Vintage Vision," page 44). Finally, our story about post-fire repairs at the Texas governor's mansion (see "Pillars of Strength," page 28) covers the type of smart, cutting-edge restoration work OHJ is known for.

Laurie was particularly excited about OHJ's upcoming 40th anniversary in 2013, and we've already started planning a blowout celebration for next year. To help us mark the occasion properly, we'd like to hear from you. Send us your best restoration stories, tell us about ideas and products you discovered in the magazine, and share what OHJ has meant to you through the years. We're also hoping you'll send in photos showing you in front of your house or beside your proudest restoration project for us to include in an anniversary parade of reader homes. I know many of you have had a love affair with OHJ for decades—I look forward to hearing your stories.

I had the privilege of working with Laurie on OHJ for five years. I know that her enduring spirit, passion for old houses, and vision for the magazine will continue to guide us for years to come. That's a comforting thought.

daposporos@homebuyerpubs.com



Laurie and me, on a rainy-day outing to explore a D.C.-area historic property.

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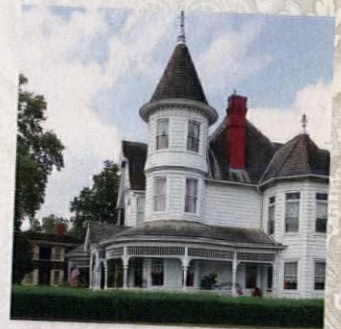
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letters

Shutter Suggestion

As this story ["Shutter Case," August/September] proves, it's lots of work to restore original shutters, but it can be worth the effort to save money and reduce the impact on the landfill. (For wood that needs to be replaced, I recommend looking into thermally modified wood.) It's definitely worth a try to save the originals, because once they're gone, they're gone.

Ken Roginski

Via OldHouseOnline.com



Joist Desserts

I wanted to complement Mike and Kathy Dolan on the beautiful and very appropriate restoration of their 1776 house ["Back to Basics," Old-House Insider, August/September]. I may be able to offer some additional information on a small point in the article.



The story mentions "failure of the original plaster" in the living room ceiling, and questions why anyone would cover up the beautiful joists. Typically, joists that were hidden by a plaster ceiling would be rough sawn from hand-hewn logs, but it was not uncommon for owners who wanted to display a little more style (and wealth) to have the joists planed smooth and beaded on the bottom edges (as in the photo above) and leave them exposed. There is obvious evidence of lath for a plaster ceiling on their bottom edges, but I wonder if this was perhaps a later "improvement."

In 1776, the lath would have been hand-split oak and nailed with hand-forged nails; if the nails or lath were made by machine, the ceiling was probably added after 1800. It is entirely likely the original builders wanted the same beauty the current owners appreciate!

Eric Hundertmark

Via email

Tile File

At North Prairie Tileworks, we have had the pleasure of replicating a number of tiles for Flint Faience's installations [featured in "Guarding the Castle," Old-House Living, August/

Reader Tip of the Month

If you're looking for a fold-up ironing board for a built-in kitchen cabinet, you may be able to find one by haunting salvage stores or antique shops. But you could easily make one yourself, too. You can find hinges to mount it at any hardware or big-box store, and you can make the board itself from wood—just buy a fitted, padded cover for it.

Marlin Schorr

Via MyOldHouseOnline.com

Got a great tip to share with other old-house lovers? Let us know at OHJEditorial@homebuyerpubs.com.

September], including fountains, decos, and field tile. The book *Flint Faience Tiles A to Z* is a great resource and has a beautiful representation of Flint Faience tile.

The former GM headquarters building (now GM Research Services Group) is filled with Flint Faience tile installations. About five years ago, North Prairie replicated Flint Faience tile (right) for the office tower lobby of 180 North Michigan Ave. in Chicago.



NORTH PRAIRIE TILEWORKS PHOTO

Roger Mayland

North Prairie Tileworks

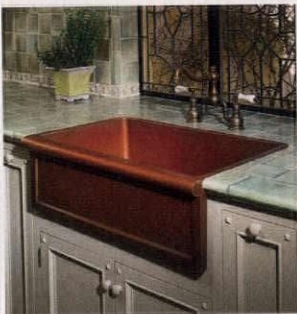
Via OldHouseOnline.com

Copper Showstopper

I love the copper sink and faucet (left) that were featured in the Spanish Revival kitchen remodel ["Spanish Accent"] in your June/July issue. Where can I find them?

Anya Smith

Via email



MARTY SNORTUM PHOTO

The copper farmhouse sink is by Herbeau (herbeau.com), and is paired with the company's Royale kitchen faucet. Although homeowner Judy Kohlhaas purchased the vintage fixtures on eBay, Herbeau still sells similar versions. —Eds.

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about the house

By CLARE MARTIN

CALENDAR

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CAPE MAY, NJ

Victorian Weekend

Explore the seaside town's Victorian heritage during this annual weekend celebration filled with private home tours, an antiques show, vintage dances, and plenty of other period-inspired events. (800) 275-4278; capemaymac.org

OCTOBER 18-21
EAST AURORA, NY
Roycroft Arts & Crafts Conference

After a decades-long hiatus, the Roycroft Campus is reviving its fall Arts & Crafts Conference. The weekend event will feature lectures (including a keynote on Dard Hunter by author Lawrence Kreisman), artisan demonstrations, and a bungalow home tour. (716) 655-0261; roycroftcampuscorporation.com

OCTOBER 19-21
PASADENA, CA

Craftsman Weekend

Pasadena Heritage's annual Arts & Crafts celebration returns with its usual lineup of home tours, lectures, and artisan-made goods and antiques for sale. (626) 441-6333; pasadenaheritage.org

DON'T MISS IT!

Sponsored by *Old-House Journal* and *Old-House Interiors*, the **Historic Home Show** moves to the D.C. area this fall (October 26-28), but will offer the same restoration-friendly mix of exhibits, workshops, and traditional wares for sale. Don't miss out on the chance to mingle with the editors, and meet traditional artisans and restoration experts. (800) 782-1253; historichomeshow.com

ON THE RADAR

Best Places for Preservation

Would you move to a city just because it had a great record of preservation advocacy? What if it had a high proportion of National Register-listed homes, or offered incentives for restoration? These are some of the criteria the relocation website *Livability.com* used to determine its recently released list of the country's top 10 cities for historic preservation.

The cities topping the list will come as no surprise to preservation fans—perennial favorites Charleston, South Carolina; Savannah, Georgia; and Santa Fe, New Mexico, grabbed the top three spots. But others are relative unknowns, from Muskogee, Oklahoma (#8), cited for its citizens' efforts to save downtown buildings from the wrecking ball, to Abingdon, Virginia (#6), where the Depression-era Barter Theatre continues to stage Broadway-caliber productions.

"Compared to Charleston or Savannah, I think we have a ways to go," says David Webb, president of Historic Pueblo Inc., a preservation advocacy group in Pueblo, Colorado, which came in at #7. "However, we have a great landmark program that I'm working very hard to get our residents to acknowledge and embrace." The program is akin to a local National Register-style listing that places restrictions on exterior changes to the building.

"Preservation is an uphill battle here," admits Gary Dunnam, executive director of Victorian Preservation Inc. in Victoria, Texas (#10). Over



COURTESY OF HISTORIC PUEBLO INC.

One of three recently landmarked houses on Lake Avenue in Pueblo, Colorado.

the past three decades, his group has helped to turn the tide in Victoria (the only city in Texas to be named a National Trust Main Street community last year), restoring the town's 1892 courthouse, running a series of successful house tours, and adding two new historic districts.

Both Webb and Dunnam see their inclusion on the list as a potential boon for preservation in their cities. "The more attention that is given to our historic treasures, the more our residents will preserve what we have," says Webb. Adds Dunnam, "It's great to know that someone outside of Victoria thinks this is a great place, too."

To see the full list, go to livability.com/top-10/top-10-cities-historic-preservation.

OLD-HOUSE RESOURCE

Flash in the Pan

The flash sale (a limited-time offering of deep discounts) has long been a staple of the fashion world, but now antiques sellers have started getting in on the action, too. The home-goods flash sale site One Kings Lane recently debuted a Vintage & Market Finds section, which offers a wide selection of discounted antiques from trusted dealers—everything from



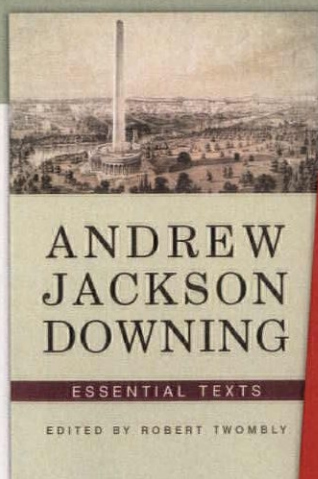
A 1950s Sputnik-style light fixture recently featured on One Kings Lane.

mid-century modern glassware to Louis XVI furniture. The sales are updated frequently (a daily e-mail highlights new items for sale), and one-of-a-kind pieces tend to sell quickly. You have to be a site member to browse the offerings, but registration is quick and free. For more information, visit onekingslane.com/vintage-and-market-finds.

BOOKS IN BRIEF

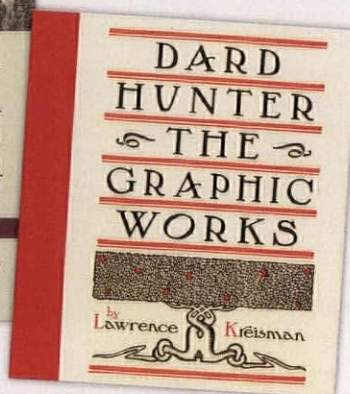
Nearly every major architectural style of the last few centuries has its marquee figures, whose words and works are pored over by modern-day aficionados. A couple of new books shed light on two such icons, offering insight for fans of the architectural styles they championed.

For Victorianaphiles, *Andrew Jackson Downing: Essential Texts* offers a collection of 33 of the prolific designer's short essays on everything from interior decorating to public parks. A landscape designer, Downing rose to prominence in the late 1800s by offering suggestions for building and decorating country houses, particularly in the Carpenter Gothic and Italianate styles. A century and a half



later, his advice still provides a reliable blueprint for outfitting period homes. ("A [farmhouse] looks as ill when bedecked with the stolen ornaments of a highly architectural villa as the...farmer himself would if tricked out in the fashionable finery of the reigning Paris exquisite," he writes in "Hints on the Construction of Farm-Houses.")

If you're familiar with Arts & Crafts



design, you probably know the name Dard Hunter. A member of New York's famous Roycroft community and a student of Vienna's Wiener Werkstätte, he dabbled in many different facets of the movement's artistry before finding his niche in graphic design. In *Dard Hunter: The Graphic Works*,

Arts & Crafts expert Lawrence Kreisman takes readers on an admiring trip through Hunter's artistic development. The latter half of the book is devoted solely to showcasing and dissecting some of Hunter's most enduring works, and serves as a crash course in the fundamentals of Arts & Crafts design.

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ask ohj

Q: Can you help with paint colors for our stone Colonial house in Southeast Pennsylvania? It was given Victorian additions in the 1880s and stripped of its magnificent veranda after World War II, when the remaining trim was painted white. We'd like to bring out the trim with more than one color.

A: John Crosby Freeman: The way to view your gables is to see them as a "modern addition of the 1880s," one that updated a ponderous pile of stones and protected the house from being knocked down.

Thousands of neoclassical 18th- and 19th-century homes were thus preserved by additions of Victorian ornamentation to their austere cornices, along with vivacious verandas, terrific turrets, and bonny bay windows. After Queen Victoria died in 1901, those luscious Victorian embellishments were modernized again by obscuring them under white paint.

Color-for-its-own-sake polychrome of the late 20th century made Victorian exterior decoration visible again, but denigrated Victorian architecture by detaching its ornamental details with too-vivid accent colors. Painted Ladies have had their day in the sun, so now is a good time to soberly reconsider highlighting cornice ornaments with traditional colors.

Looking at your gable detail, the white paint imposes equal visual value upon a dozen of its different components. Contrasting colors will clarify its individual pieces, turning your cornice into a visual symphony once more.

First, a short lesson on the cornice terminology of classical architecture: The overall top-to-bottom feature is an entablature, meaning something sitting on a table, like a wall or columns. It has a cornice at the top, an architrave at the bottom, and a frieze in between. Today we call the whole a cornice. The Victorians did, too, but they also used all three terms precisely.



KAREN SMITH ILLUSTRATION

Disappearing architectural details (right) will be teased out with a soothing color palette (above) that's darker along the roofline and the trim capping the walls.

Patterns recessed into the frieze board and the pendant appliqué on the architrave were cut out with a jigsaw; the appliques also were profiled with a router. (The Victorian name for lacy-looking cutout boards on gables was "cornice drapery.") This treatment suggests the use of lighter and more delicate minor trim colors for the frieze board and appliqué, which will separate them from the darker and stronger major trim colors that visually



strengthen the roofline trim that caps the walls and edges the roof.

Here, the horizontal cornice capping the walls tracks up and down the raking edges of the gable cornice. A duplicate of the appliquéd architrave continues

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We know old houses

MORE QUESTIONS ANSWERED

Q: I've picked up a salvaged wooden screen door to install on the back of my circa 1916 brick Foursquare. It's mortised for right-hand hinges, and I want the hinges on the left. Can I turn it around, which means the decorative molding would face outside (the opposite treatment of my front door)? —Kathy

A: I've never seen a screen door where the molding faces inside—even on my newer side and back doors, the molding faces outward. —Marlin

A: You're the one who has to live with it. If it doesn't bother you, then put it up the way you want. —Annette

A: I think you'd need to flip the hinges and, depending on whether the hinges are flush, chisel or route new shallow hinge mortises so they fit properly. If you just flip the door, it will open in the opposite direction it used to unless you change the hinges. —PStewart

horizontally as a separate track for a baseboard molding under the wall of the attic, connecting the horizontal cornices interrupted by the gable.

It's tempting to select as many colors for this trim package as there are details, but that's needlessly expensive. I prefer few colors placed in different contexts to clarify the syntax of each visual sentence and organize them into a story that is easy and delightful to read. The colors are documented 1887 Master Painter Colors available from Sherwin-Williams.

Gable walls painted the rich clay tile color of 'Bosc Pear' (SW 6390) attract attention from a distance. The dark green of 'Oakmoss' (SW 6180) is the major trim color for cornices (except for their sof-

fits); the cornice drapery vergeboards of gable peaks; and the moldings separating frieze, architrave, and wall. Its tint, 'Clary Sage' (SW 6178), is the minor trim color for frieze boards and their extension into the architraves under their appliqué. Soffits, window sash, and appliqué are softly accented with 'Ramie' (SW 6156). Its very dark shade, 'Best Bronze' (SW 6160), defines window casings. The "cheeks" (or outsides) of the brackets are the dark green, while the broad recessed "face" is the lighter green.

I selected light minor trim and accent colors to avoid digging out the frieze boards' and architrave's paint-filled recesses and accenting them with darker colors. Their shadow lines will be sufficient. 🏠



ABOVE: The reader's house, a stone Colonial, got extensive Victorian embellishments around 1880—including ornate gables and a decked-out front porch that's long gone.



John Crosby Freeman, aka The Color Doctor, writes prescriptions for exterior and interior palettes from his home in Norristown, Pennsylvania.

Have questions about your old house? We'd love to answer them in future issues. Please send your questions to **Ask OHJ**, 4125 Lafayette Center Dr., Suite 100, Chantilly, VA 20151 or by e-mail to OHJEditorial@homebuyerpubs.com.

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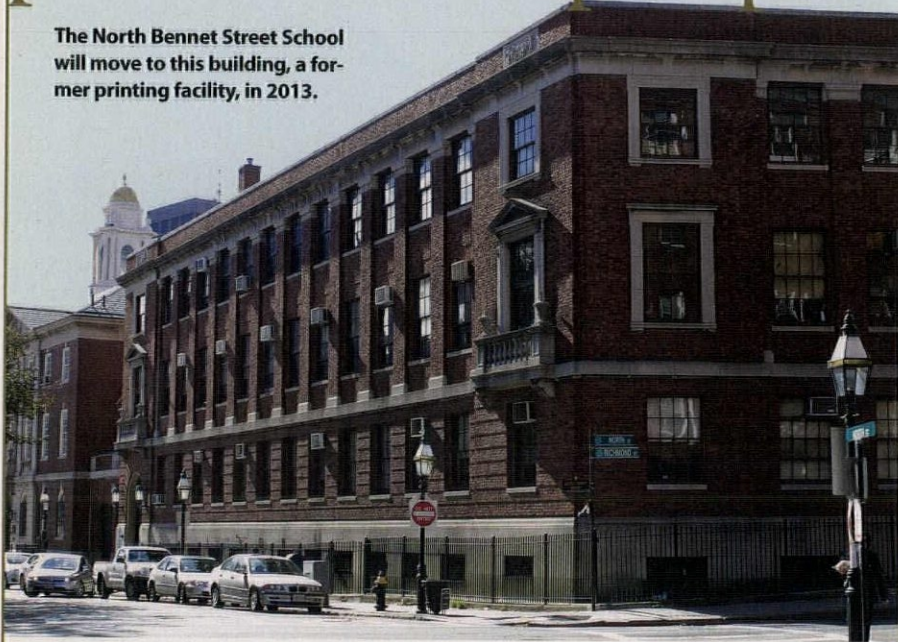
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preservation perspectives

The North Bennet Street School will move to this building, a former printing facility, in 2013.



in the early 1980s, when we decided to spin off the social-service, kindergarten, and after-school programs to focus exclusively on craft training. During the '60s and '70s, there was a lot of federal money for urban development, so our neighborhood role was becoming redundant.

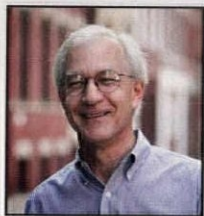
DA: Is that when the preservation carpentry program began?

MGI: Preservation carpentry started in the mid-1980s, originally as an offshoot of the carpentry program, which has been around from the very beginning. Maintaining historic structures requires different skills. Today we have eight programs: bookbinding, cabinet-making, carpentry, jewelry-making, locksmithing, piano technology, preservation carpentry, and violin-making. We have 160 full-time students, and about 500 part-time.

DA: At what point did you outgrow your buildings?

MGI: In 2004 it became impossible to fit everybody, so we moved two programs

Constructive Move



The North Bennet Street School's move to a new building will place all students under the same roof for the first time in nearly a decade. We spoke to President Miguel Gómez-Ibáñez to learn more.

By DEMETRA APOSPOROS

DEMETRA APOSPOROS: Boston's North Bennet Street School was founded in 1885; can you tell me about its early years?

MIGUEL GÓMEZ-IBÁÑEZ: Initially it was a settlement house to provide recent immigrants with skills that would help them find employment—a lot of the skills had to do with crafts and handwork. At the time, we were teaching blue-collar trades and also citizenship and English. We would also take in children during the day so parents could work, then their parents at night to better their education. During World Wars I and II, we did a lot of retraining of veterans. We've had many courses over the years.

DA: And the handwork was based on the concept of "sloyd"?

MGI: Yes. Sloyd is an educational philosophy

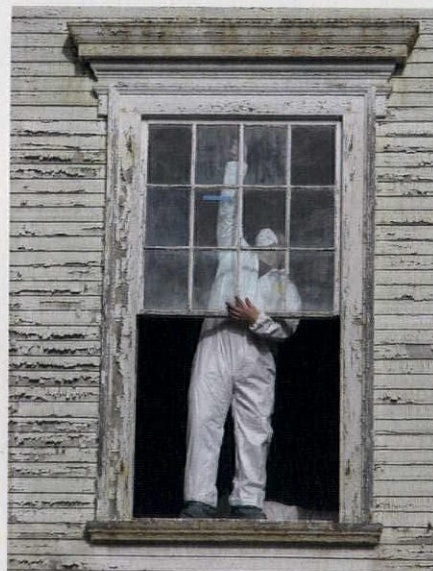
with Swedish roots. At its core is the idea that hand skills training and intellectual development go hand in hand, and that some lessons are best learned by making things. Our founder, Pauline Agassiz Shaw, was very interested in this philosophy. Her father was Luis Agassiz, the Swiss-trained

The school is a university of craft.

botanist who founded Harvard's botany department, and her mother was co-founder and the first president of Radcliffe, so she had some pretty good reinforcement at home for her educational interests.

DA: When did the current school evolve?

MGI: The school took its present shape



ABOVE: A student works on traditional window repairs while suited up for safety around lead paint hazards.

COURTESY OF NORTH BENNET STREET SCHOOL (TOP); STEVEN O'SHAUGHNESSY PHOTO (BOTTOM); HEATHER MCGRATH PORTRAIT

RIGHT: Preservation carpentry students erect a timber frame building. Many learning opportunities are similarly hands-on.

to an industrial space in Arlington. Last year we moved the locksmithing program to south Boston.

DA: And now you'll be moving to a new building?

MGI: Yes, we'd been searching for a solution to this space problem for years. So when I noticed that the city's printing facility was being disbanded—they were outsourcing the work—it seemed like the right fit. We desperately wanted to stay in the North End, where we were born.

DA: What makes this building such a good fit?

MGI: As an industrial building, it's per-

fect for our needs, and will allow our students to move back under one roof. We've also long had a relationship with the public schools, even teaching

carpentry to public middle-schoolers. Our former facility will be used to grow the Eliot K-8 public school and expand it into a two-building campus.



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LEFT: Preservation carpentry instructor Steven O'Shaughnessy (left) works with a student in the workshop.

programs that create sawdust and fumes and use volatile liquids. So we'll have a real state-of-the-art facility that will be environmentally sensitive.

DA: What's the biggest upside to being under one roof?

MGI: The school is a university of craft, and students working alongside one another—carpenters beside violin-makers, for example—helps ground the violin-makers in an everyday attitude toward the craft, and gives the carpenters a sense that they're involved in a high level of craftsmanship. There's a real synergy and spirit that goes along with that.

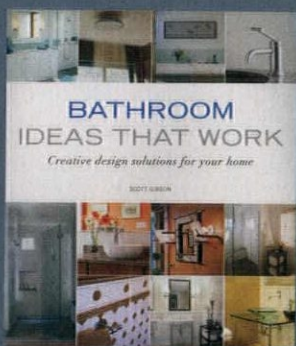
For more information, visit nbss.edu.

It was a win-win for both the city and the North Bennet Street School.

DA: Do you have to make many adjustments to the space?

MGI: We're going to replace the mechanical systems; we want it to be an energy-efficient system. And we're going to add environmental controls, specifically air-quality controls for our

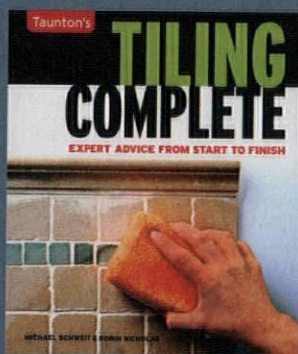
HEATHER MCGRATH PHOTO



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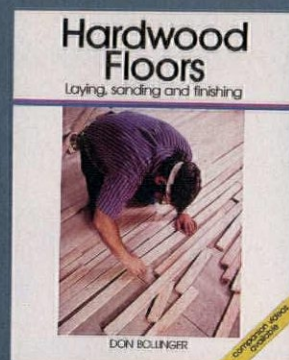
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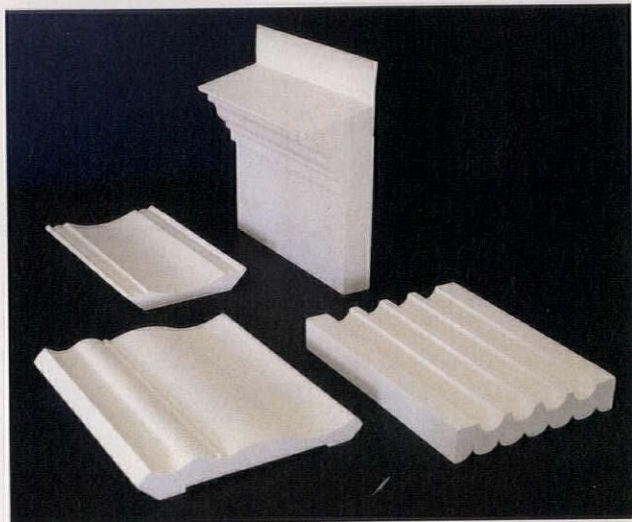
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Break the Mold

Given the ongoing maintenance that wood requires, many historic districts (particularly in weather-beaten areas) now allow the use of alternative materials to replace deteriorated wood elements. The four new offerings in Azek's architectural moldings collection make it possible to trim out garages and entryways with weather-resistant cellular PVC without sacrificing classical style. The new profiles include a crosshead pediment, an 8" crown, a cove, and a fluted casing, and can be combined with the other 20 or so molding styles the company offers. From \$2.25 to \$9.60 per linear foot. Call (877) 275-2935, or visit azek.com.

Level Head

Levels are a must for restorers of old houses, where perfectly aligned spaces rarely exist, and laser levels are especially handy for solo DIYers. DeWalt's DW089K line laser improves upon the standard laser-level formula with three beams that simultaneously project both plumb and level lines, so it also can be used as a plumb bob. The beams are operated via separate buttons, can project accurately up to 30', and spread to 180 degrees. The laser's standard mount includes a nail slot and magnets so it can be hung from a nail or secured to steel framing, but it also comes with a separate wall mount. \$329. Call (800) 433-9258, or visit dewalt.com.



Block Party

Rock-faced concrete block was all the rage as a building material in the early 20th century—the Sears Roebuck catalog even sold a machine that allowed homeowners to make their own textured blocks. But modern-day replacements have typically been hard to track down. Block Builders fills that void, replicating this now-historic material using molds from the original Sears-marketed machines. (They also can take an impression from existing blocks to create a custom match.) The company offers blocks and block veneers in a variety of shapes and sizes, from \$9 per block. Call (727) 480-6768, or visit classicrockfaceblock.com.

my town

Minneapolis & St. Paul

Minnesota's Twin Cities display two very different architectural faces.

BY RICHARD L. KRONICK

The Mississippi River has shaped the Twin Cities of Minneapolis and St. Paul, both geographically and culturally. Settled first, St. Paul became the head of navigation on the Mississippi because it offered a broad river flat ideal for tying up steamboats.

Upstream, Minneapolis grew around St. Anthony Falls, which powered more than 50 flour and lumber mills by the turn of the 20th century. Accordingly, St. Paul began as a major shipping point, while Minneapolis became an innovative industrial center. Though both cities have diversified exponentially, they retain vestiges of these original personalities. We Minneapolitans like to think our city is edgy, while St. Paulites pride themselves on their city's quiet residential character.

Minneapolis

Differences also can be seen in the cities' architecture. The Arts & Crafts movement took root in Minneapolis under the auspices of the Minneapolis Handicraft Guild. There is nothing avant garde about the Guild's 1907 building, designed by William Channing Whitney and sitting at the corner of 10th and Marquette, but the Guild itself was radical—it was run by women, and existed primarily to educate the city's nearly all-female teacher corps.

The Prairie School, another expression of the Arts & Crafts movement, is also better represented in Minneapolis than St. Paul. In 1907, after working briefly for Louis Sullivan in Chicago, William Purcell moved to Minneapolis and opened his architecture office. Sullivan's chief draftsman, George Elmslie, joined Purcell in 1909. The pair became the most prolific Prairie



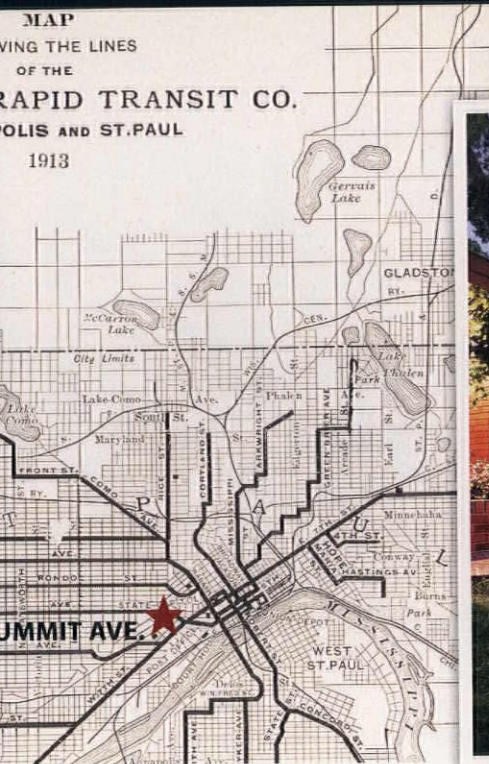
ABOVE: The iconic Prairie Purcell-Cutts House is one of the most famous houses in Minneapolis.



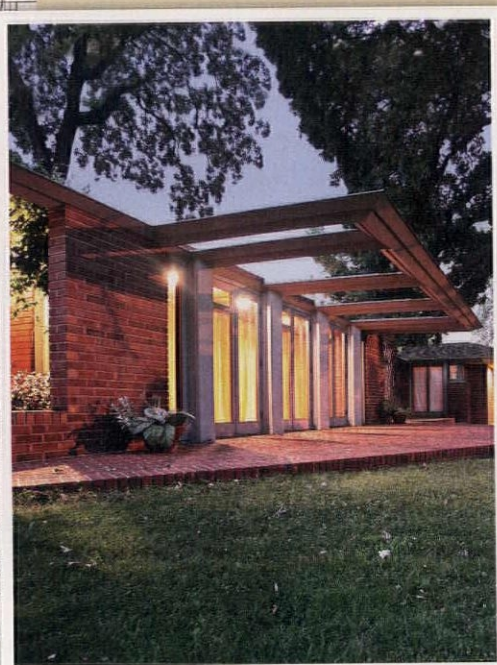
LEFT: Purcell & Elmslie's Backus House is another Prairie gem worth seeing.

School architects during the 1910s, eventually completing more than 300 projects coast to coast. The most striking of their Minneapolis commissions is the 1912

Purcell-Cutts House designed for Purcell's family at 2328 Lake Place. Its modernity and pervasive spirituality are evident the minute you walk in. The home's last private owner willed it to the Minneapolis Institute of Arts, which opens it for tours one Saturday each month. Other P&E buildings worth driving by are the 1907 Gray House at 2409 E. Lake of the Isles Blvd., the 1910 Stewart Memorial Church (now Redeemer Missionary Baptist Church) at 116 E. 32nd Street, the 1915 Backus House at 212 W. 36th Street (the smallest Prairie School house anywhere), and the Wiethoff House at 4609 Humboldt Ave. S.



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While viewing Purcell & Elmslie's architecture, you also can enjoy the Grand Rounds, the parkway system envisioned in the 1880s by Horace Cleveland to link Minneapolis's beautiful Chain of Lakes and carried out under Theodore Wirth, the city's longest-serving park superintendent. Wirth's leadership in the American park and recreation movement changed these spaces from formal and untouchable to vibrant parks where walking on the grass is encouraged.

Minneapolis has two Frank Lloyd Wright houses. The modestly sized 1934 house designed for Nancy Willey and her husband, Malcolm, a University of Minnesota professor, is thought to be the

first rambler: a compact, open-plan, single-level home (255 Bedford Street SE). After coming perilously close to demolition, the house recently was magnificently restored. (The restoration was featured in OHJ; see oldhouseonline.com/restoring-frank-lloyd-wrights-willey-house.) It is privately owned but available for tours by appointment. The other Wright house in Minneapolis, the 1951 Neils House at 2801 Burnham Blvd., is privately owned and closed to tours.

The city's edginess is capped by Frank Gehry's 1993 Weisman Art Museum (333 River Parkway) on the University of Minnesota campus. Nicknamed the Baby Bilbao, it's a delightfully disarrayed assemblage of curving stainless steel scal-



RIGHT: JOHN CLOUSE PHOTO; ABOVE: STEVE SKORA PHOTO

ABOVE: Frank Lloyd Wright's thoughtful, modest Willey House was designed for a college professor.

LEFT: The Weithoff House, by William Purcell & George Elmslie, is a Prairie house cut from a different mold.

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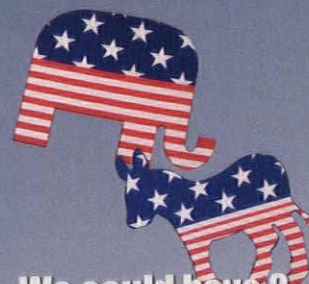
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lops that glow in the setting sun. The WAM's collection of modern art is noteworthy, but before going in, glance down the University's Mall, a City Beautiful exercise by St. Paul native Cass Gilbert.

St. Paul

St. Paul's greatest claim to architectural fame is Summit Avenue, heralded as one of the nation's best-preserved promenade streets. Still the city's most prestigious address, Summit is lined with gorgeous 19th- and 20th-century homes. Standing in tiny Summit Lookout Park, it's easy to see why it's such a coveted spot—the street runs along the top of a bluff with long views of downtown and the Mississippi gorge.

The avenue is anchored by a great house and a great church. The James J. Hill House, at 36,000 square feet, is Minnesota's largest residence. Hill's nickname, "The Empire Builder," was also given to the trains that ran on his Great Northern Railway, completed in 1893 between St. Paul and Seattle. His opulent house at 240 Summit (1891, Peabody and Stearns) is a somber Richardsonian Romanesque pile of dark red sandstone. It is owned by the Minnesota Historical Society, and open for tours.

From the Hill House's front yard, you can't miss the soaring 1915 St. Paul Cathedral, owned by the Catholic

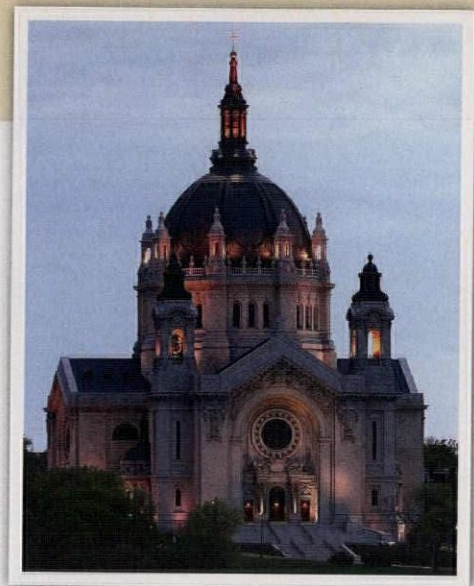
ABOVE: Baroque details highlight St. Paul Cathedral, a must-see on any Twin Cities tour.

BELOW: The James J. Hill House (Minnesota's largest) was built for a railroad magnate.

Archdiocese of St. Paul and open for tours by appointment. The church is a tour de force of Baroque detail by École de Beaux Arts graduate Emanuel Masqueray, whose other impressive local churches include the Chapel of St. Thomas Aquinas at the University of St. Thomas and Minneapolis's Basilica of St. Mary.

St. Paul's other great neoclassical monument is visible from the front steps of the cathedral: Cass Gilbert's 1905 State Capitol building. The gleaming white Capitol brought Gilbert national prominence and led to his triumphant Woolworth Building in New York City.

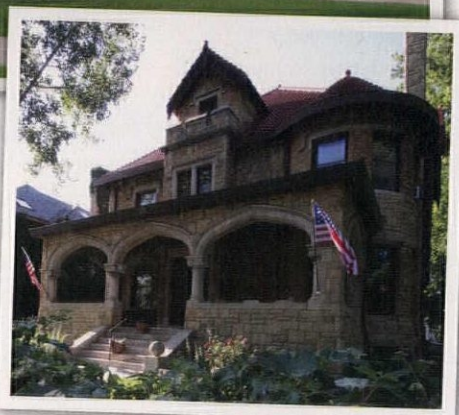
While Gilbert headed off to national fame, his boyhood pal, Clarence Johnston, stayed put to design about 40 houses and other buildings on Summit Avenue. Two of the best are the sumptuous 1908 Tudor Revival Dittenhofer House (807 Summit), whose carved vergeboards alone merit a trip to Summit Avenue, and the suave 1887 Romanesque Laurel Terrace townhouses (286-



STEVE FORITANO PHOTO COURTESY OF THE CATHEDRAL OF ST. PAUL

JAMES HILL HOUSE PHOTO COURTESY THE MINNESOTA HISTORICAL SOCIETY





ABOVE & RIGHT: Neighboring houses profile the work of two famous architects; Cass Gilbert's (above) has Colonial Revival lines, while Clarence Johnston's (right) combines Queen Anne and Richardsonian influence. **BELOW:** The Samuel Dittenhofer House has intricately carved vergeboards.

294 Laurel, just off Summit), designed during Johnston's brief partnership with William Willcox.

Johnston went on to become Minnesota's most prolific architect. From 1901 to 1931, he was the official state architect and had a hand in more than 2,000 buildings. For a comparison between Gilbert and Johnston, go to the side-by-side houses at 701 and 705 Summit. Gilbert's Dittenhofer House (for the parents of the previously mentioned Dittenhofers) on the left and Johnston's Elsinger House on the right were both designed in 1898 for business partners and brothers-in-law who owned a downtown St. Paul department store. The clients appear to have been playing the two architects against each other. Both houses are built of Kasota, Minnesota's premier building stone, but Gilbert's design is classical and bilaterally symmetrical, while Johnston's is more in the Queen Anne mode, with an off-center tower and Tudor arches.

From here, take a slow westward journey up Summit. When

you get to the end of the four-mile street, you'll be at the Mississippi River, where you can sit on a park bench and peer down into the river's gorge—one of the natural joys of the Twin Cities. 🏠

Richard L. Kronick is a freelance writer and architectural historian who leads architecture tours in the Twin Cities and around the world, including one of Venice in April 2013 for the National Trust for Historic Preservation.



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By CLARE MARTIN

Infuse your bungalow with period style with these authentic Arts & Crafts finds.



Pretty in White

Don't know where to start outfitting your bungalow bathroom? You can't go wrong with white—hexes or pennyrounds for the floor, and subway tiles for the wall. Not only are white tiles a period-appropriate choice (at the time thought to be more sanitary since they made it easier to see and eliminate dirt and germs), they're also a tried-and-true classic that will never go out of style. Heritage Tile offers both flat and beveled subway tile in several different sizes, as well as a range of hex and pennyround mosaics for flooring. Subway tile from around \$16 per square foot; mosaics from around \$14 per square foot. Call (608) 237-7274, or visit subwaytile.com.

What a Dish

After you've splurged on a hefty quarter-sawn oak dining table for your bungalow, cheap white dishware just won't cut it anymore for dinner parties. It's time to turn to an Arts & Crafts original—Pewabic Pottery was founded in 1903, and quickly became revered for their handmade tiles and signature glazes. Today, Pewabic applies their time-tested formula to a range of different products, including dinnerware. Despite their storied pedigree, Pewabic's serving pieces are inexpensive and practical, able to stand up to both microwave and dishwasher. Creamer, \$25; sugar bowl, \$45; nesting bowl, from \$55. Call (313) 626-2000, or visit pewabicstore.org.



Warming Trend

Since they came on the scene in the early 1900s, AGA's ovens have been a kitchen classic, adding a hefty, Old World touch to bungalow cookeries. Their operation has always been decidedly old-fashioned, too—their traditional stovetop hot plates and radiant ovens are always on, pre-set at the perfect temperature for roasting, baking, simmering, and other common kitchen tasks. AGA's new Total Control model brings the cooker into the 21st century with program-



mable touch-screen controls that allow you to manually adjust heat levels on the ovens and hot plates, expanding the range's cooking capability. Available in 11 colors; \$14,950. Call (800) 223-3900, or visit agamarvel.com.



Cabinet Position

Flush inset, frame-and-panel cabinet doors were a staple of bungalow kitchens, but eventually fell by the wayside in favor of the overlay doors you see in big-box stores today. If your budget won't accommodate custom-made cabinets, you're in luck—Decora's new inset cabinet line provides a range of standard options suitable for bungalows. The doors are available in 16 different styles, with six hinge options and 27 possible stain colors, making it easy to replicate that classic bungalow-kitchen look without breaking the bank. From \$190 per linear foot; to find a local dealer, visit decoracabinets.com.



On the Case

Hobbyist woodworker-turned-artisan Ed Sultan began making Craftsman- and Mission-style furnishings when he and wife Kate moved into a Denver bungalow and realized they didn't have the proper accoutrements to outfit it. Today, the couple operates the store Modern Bungalow, where they sell Ed's custom-designed furniture (such as this Lifetime-style bookcase) along with lighting, tile, furniture, rugs, and pottery by well-known manufacturers of period reproductions. Custom bookcase, around \$1,800. Call (303) 300-3332, or visit modernbungalow.com.

Get It Wright

If you've ever toured a Frank Lloyd Wright house, you'll notice the amount of attention the master architect paid to even the smallest interior details. Channel Wright's sharp focus in your own bungalow, Foursquare, or Prairie house by buffeting interiors with a few small but significant period pieces. Handmade Prairie-style clocks from Cats Eye Craftsman showcase the beauty of natural materials like oak, walnut, and onyx while staying true to the low-slug horizontal motifs that Wright made famous. \$695. Call (406) 777-3797, or visit catseyecraftsman.com.



Going Greene

Although they're best known for the copious Southern California bungalows they created, architects Charles and Henry Greene are no less revered for the interior details they dreamed up to decorate those bungalows—everything from furniture and lighting to doors and windows. Woodworker Dale Barnard of The Cabinetmaker Inc. creates faithful replicas of many of the Greene brothers' iconic offerings, such as this custom door, which reimagines the Japanese-inspired woodwork and stained glass of the Gamble House entryway on a smaller scale. Custom doors around \$1,650 (with art glass, around \$4,450); call (812) 723-3461, or visit the-cabinetmaker.com.



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old-house toolbox

Rolling Tool Storage

Getting organized is the first step in getting projects done fast—and a rolling, compartmentalized toolbox makes it easy.

By MARK CLEMENT

It used to be that carpenters made their own toolboxes, designed to show off their skills with hand-cut dovetails, box joints, ornate lids, or custom metalwork.

While handmade toolboxes are still a mainstay project for woodworkers, they're impractical for a restoration project that demands a full suite of tools, fasteners, and parts—not to mention, they're not exactly easy to move frequently.

I've tried a zillion ways to manage these various components, and I've found that what works best for on-the-road and in-the-house projects is a wheeled toolbox that provides organization for a mix of tools and fasteners. This newer wave of organizational systems is an alternative to the stamped metal canisters that took the place of handmade wood boxes. Since coming on the market a few years ago, these compartmentalized tool chests have become a daily part of my home improvement life.

What to Look For

Compartments. There's a big difference between a box and a compartmentalized box. Boxes keep things in a pile with a lid, whereas compartments keep tools and materials separated and organized. The organizational systems run the gamut from open boxes that slot into a rack to boxes focused on fastener and small-item storage to ones with larger compartments on the bottom and smaller bins and trays

on the top. To narrow the choices, think about what you plan to store in the box.

Mobility. My storage boxes roll like a roll-aboard suitcase and store compactly in the shop, truck, or site. But neither is so big that it can't be lifted and carried up a flight of stairs.

Quality. Look for boxes that are stout and well-constructed (does it look like it can fall out of your truck and not be mangled?), with a rugged rack or handle and smooth articulation of the wheels and handles.

How to Use It

I actually have two tool storage boxes—one for fasteners and small items, and one for trim-specific tools. In the fastener box, I use the six main caddies to store various sizes of screws and collated framing nails. In the sectioned top compartment, I carry everything from zip-ties to reciprocating saw blades to Allen keys and other sundries. It's a hodgepodge, to be sure, but I can store what I need and get it without a search-and-rescue mission. The bottom drawer is ideal for a cordless impact driver and charger and/or other small cordless tools required to drive the fasteners.

The top tray of my trim box carries trim pencils and a sharpener, driver bits, an extra tape measure, and pneumatic fittings. The bin beneath holds a pin nailer (awesome for crown molding returns)

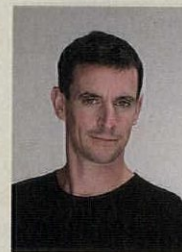
Expandable compartments will keep you organized.



and coping saw. The center bin holds trim fasteners—different size gun nails, narrow crown staples, brads, etc. The tools I use to shoot them (two finish nailers, two trim routers, and a fresh blade for my miter saw, along with a bottle of gun oil) are stored in the larger bottom bin for a convenient one-two grab. What's particularly nice about this box is that the compartments aren't revealed by opening lids; rather, the entire thing slides open into a stepped triangle.

The Bottom Line

In the end, it doesn't matter *how* you organize tools, it's *that* you organize. To do your best work, you want to spend your energy on the big picture and the details that bring it to life, rather than looking for something you should be able to grab in five seconds. A compartmentalized rolling toolbox makes getting organized much easier. 🛠️



Carpenter Mark Clement is working on his century-old American Four-square in Ambler, Pennsylvania, and is the author of *The Carpenter's Notebook*.

ZAG FILMS PHOTO

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1988



1966



2008

The Texas governor's mansion sustained heavy damage after a fire on June 8, 2008 (above). A team of restoration experts has been working to restore the building's pre-fire appearance (top), which had remained unchanged for decades (left).

LEFT: VOLZ AND ASSOCIATES PHOTO; FAR LEFT: HISTORIC AMERICAN BUILDINGS SURVEY; TOP: KENT LEVERICH PHOTO

Pillars of STRENGTH

A fire at the Texas governor's mansion took a heavy toll on the Greek Revival's defining columns, but thoughtful repairs by a team of restoration experts brought them back to life.

BY BETH GOULART

It was shortly before 2 a.m. on June 8, 2008, when the 150-year-old Texas governor's mansion went up in flames. An anonymous, and still unidentified, assailant had jumped the perimeter fence and thrown a Molotov cocktail onto the front porch.

Yet there was good news: The governor and his family weren't home—nor were the historic furnishings that normally abided there. The mansion had been under construction, undergoing general maintenance and repairs. The first family had already relocated, and the furnishings and many historic materials—including original doors, windows, shutters, light fixtures, and a collection of 19th-century American antiques—had already been moved into storage off-site. Historic features that couldn't be easily taken out, like mantels and the grand staircase, had been swaddled in a protective layer of insulation material.

Finally, and perhaps most important from a restoration standpoint, the house's masonry walls stood strong even as steel trusses melted and the roof tumbled in. The house was still structurally sound, and thus restorable.

Historic Gem

The Greek Revival governor's mansion is a point of pride for Texans that crosses party lines and spans much of the state's history. It has housed every Texas governor since its opening in June 1856, just 20 years after the siege at the Alamo, and 11 years after Texas traded its independence for U.S. state-

hood. Located adjacent to the Capitol grounds in Austin, the mansion was positioned so that the governor could watch from the home's porch or balcony as the Capitol itself was built.

The mansion was constructed for \$14,500 by Abner Cook, a local master builder. A deep veranda, wide hallways, tall ceilings, and floor-length windows maximized airflow through the house's 6,000 square feet in the beastly Texas summers, while 28'-tall Ionic columns hearkened back to ancient Greece. Buff-colored bricks for the project came from a clay pit on the banks of the river that runs through Austin, and the columns were hewn from the towering pines that grew in a forest in nearby Bastrop County.

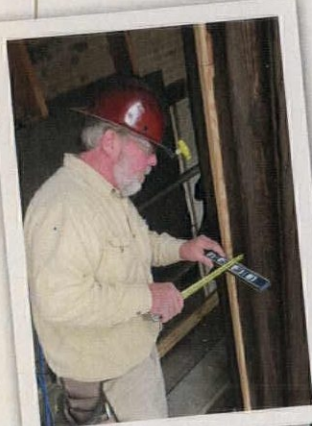
Since its initial construction, time has brought changes. The original kitchen wing was demolished and a new kitch-

Column Surgery

The mansion's front columns fared admirably through the fire. But in some places, mostly along joints where air could enter, the fire burned holes too big to patch with epoxy. The restoration team used Dutchman patches, a technique that replaces damaged areas with in-kind sound wood (in this case, salvaged wood of the same age and species) to make the repairs.

The first step was to scrape away the char around an opening, then cut away additional wood as needed to create a neat, rectangular hole. The hole was then measured using a machinist's technique, and a patch created to fill it precisely. Patches were carefully aligned along the grain. Since most of these holes occurred along a joint where two vertical staves met, the patch bridged both staves. (See stave illustration, opposite page.)

After the patch was cut, glue was applied to the edges, and the snugly fitting patch was placed in the hole, ensuring that the front face remained somewhat proud of the original neighboring material. Before the glue dried, measurements were made to confirm that the depth of the patch matched that of the adjacent flutes. After the glue set, a hand plane was used to fine-tune the patch's profile, and a saw was used to create a faux joint where two staves would have met for an exacting finished appearance.



Mike Mullinix glued the patches into place, checked for proper depth before the glue set, then planed to match neighboring profiles.



TEXAS STATE PRESERVATION BOARD PHOTOS

Because most patches were installed where two staves met, a hand saw was used to create a faux joint, replicating the original appearance.



ABOVE: Post-fire damage to the columns and porch roof. **RIGHT:** The porch as it appeared in 1966.



en and service addition built in 1914. Air-conditioning came in the 1950s. In the 1980s, a \$1-million state appropriation restored the structure and refurbished the interior. Another \$3 million in private donations purchased museum-quality American antiques to supplement the historic collection. Yet the mansion's original configuration and overall character have remained essentially the same.

Towering Presence

The six columns that stretch from porch to roof in front of the mansion define it. Far more than an accessory, their towering height and curvaceous Ionic capitals give the mansion its Greek Revival identity. But where the Greeks would have used stone, Texans used wood—carved fluted boards, or staves, with splines between them. They

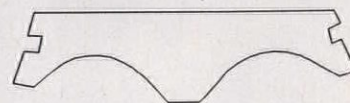
sit on carved limestone bases and taper subtly as they rise to the Ionic capitals.

The columns were on the front line when the fire started on the mansion's porch. In some places, fire penetrated the columns at their joints and burned into them. Then the fire traveled through the house and the balcony, licking at the capitals from above. Yet the columns stood strong as the fire burned, even as the building's roof collapsed.

Then came the water—essential to conquering the fire, but a second wave of assault to the columns. At battle's end, only three of the six columns sustained serious damage from burning. But all of them would require restoration of varying degrees. The least damaged would be allowed to dry thoroughly before being stripped or scraped and repainted. The worst among them were left with gaping holes to be filled. But all remained structurally sound.

Restoring the columns, as well as the rest of the house, would turn out to be an evolving process. To oversee the restoration, Texas's State Preservation

LEFT: VOLZ & ASSOCIATES PHOTO; INSET: HISTORIC AMERICAN BUILDINGS SURVEY



Board brought in Dealey Herndon, a veteran preservation project manager who had formerly managed a massive project to restore and expand the Texas Capitol. Herndon, in turn, hired Kevin Koch, a registered architect with a breadth of construction and management experience and an interest in preservation. Together, Herndon, Koch, and a crack team of specialists would evaluate new challenges and apply new fixes as they worked.

Tactical Approaches

The first steps in addressing the columns comprised a sort of restoration triage: The structural engineer recommended the team secure heavy-duty ratcheting canvas around the water-logged wood to prevent further swelling and possible bursting. They also tacked up wire over holes so animals couldn't move in. And they trained a boroscope inside the two center columns to ensure that no debris or water remained to promote mold or rot.

Herndon and her team had to decide whether to remove the columns or restore them *in situ*. Although conventional wisdom seemed at first to point to taking them down, experts recommended the opposite. The columns would fare best if restored where they stood.

The capitals, however, were a different story. The tight angles under their

curling volutes couldn't be thoroughly accessed while they sat on top of the columns. And accessing the entire surface area was essential to ferreting out every bit of char—an important consideration, since old char can be highly flammable. Ultimately, all six capitals were taken down, and two were shipped to a restoration studio in Ohio for specialized repairs. While the capitals were down, the team seized the opportunity to look inside the columns from above, watching for spots of daylight to pinpoint previously unseen holes.

Damage to the vertical surfaces of the columns varied widely. In places that hadn't burned, water had caused the wood to swell, then contract again as it dried, causing paint to flake off. In many areas, the burning created a layer of char about $\frac{1}{16}$ " thick. Elsewhere, holes resulted where wood burned through—often where patches previously had been made.

The team decided to strip the paint to achieve a consistent surface. Koch tested several different chemical strippers, eventually settling on the formula that left the wood the cleanest. After stripping, the team applied a neutralizer to return the surface to a pH of around 7 (from the 8 or 9 left by the stripper) so primer would stick. Where there was char, workers scraped and scraped. Their tools



ABOVE: Paint stripping revealed the visible intersection of burned and intact wood; the fire started behind and between these two columns. **TOP LEFT:** Fire was able to penetrate the columns where staves intersected, but interior char abruptly ended a few feet down. **TOP RIGHT:** Each stave bears two flutes.

varied—putty knives, paint scrapers, and the like—but were always plastic to avoid gouging the wood.

When it came to the actual holes in the wood, the subtly tapering, hand-carved fluting proved to be “a sculptural



ABOVE: A restored column in its primer coat of paint. The cantilevered porch roof is not supported by the columns; it's only connected by a tie. **LEFT:** Workers put the finish coat of paint on the columns in June.



challenge,” says Koch. Restoration carpenter Mike Mullinix flew down several times from his home state of Kentucky to fill the holes with Dutchman patches. For each patch, he made a mock-up that the whole team reviewed, including project architect Ford, Powell, & Carson of San Antonio. Then he created the final patch from reclaimed wood of the same species,

era, and grain as the original material. (Even with wood that will be painted, grain matters, as it affects the way the wood moves over time.) Epoxy was used minimally to smooth certain rough areas and blur sharp lines created by scraping away so much paint.

“Smooth” wasn’t the goal everywhere, though. Herndon prioritized retaining the

original wood surface wherever possible. As a result of this approach, in some places, slight alligating shows through—battle scars to tell the columns’ story.

Once the columns were thoroughly repaired, and the neutralizer fully dried, painting began. All of the painting was done by hand, using brushes. The team primed the columns early to allow time to inspect them again in case more flaws appeared, then painted them in a shade of white as close to the original as possible.

That the columns could be restored at all is a happy fact that project manager Herndon attributes to good wood. They were constructed more than 150 years ago using loblolly pine from Bastrop, a town outside of Austin that was devastated by wildfires last year in the very forest that produced these trees. Their old-growth wood has a dense grain, and the individual boards were thick and long enough to create the columns’ entire length—no splicing meant fewer places for fire to gain foothold and penetrate inside.

Thoughtful Decisions

As specialists worked on the columns, restoration continued apace on the rest of the house. Herndon's extensive experience in restoration led her to take some unusual but insightful early steps.

First, she oversaw construction of a complete but temporary roof 8' above where the home's historic roof would be reconstructed. It had taken four months for a massive air-conditioning unit to dry out the water-logged house, and Herndon didn't want to backtrack, as keeping the house dry was essential to preventing problems with mold. The temporary roof would protect the house from rain, with the added bonus of sheltering workers as they built the new, permanent roof. What's more, she ordered temporary windows for all of the house's window openings. Far superior to the plastic normally tacked over window openings in such situations, real windows provided surer protection against forceful Texas wind and rain, while also offering easy ventilation as needed.

The team's experience informed another initial step: Specialists were brought in early with a handheld x-ray fluorescence analyzer, an expensive, professional tool that, when pointed at a painted surface for a few seconds, can determine whether there is lead in underlying paint layers. This allowed the team to devise a comprehensive plan for lead paint abatement at the outset, rather than having to interrupt work to test new areas.

On the house's exterior, the restoration team paid special attention to the front east façade, itself a key architectural feature. Where original trim was burned beyond repair, they reinstalled salvaged pieces from other parts of the exterior so as to maintain as much original material as possible there. With restored columns and original trim on this façade, the man-

sion will present its original, historic face to the world.

Throughout the process, Herndon kept an eye to history as she brought the governor's mansion back to the present. "I'd rather see something original that's not in perfect condition than something new," she says. To that end, the central staircase has been cleaned and waxed, but not refinished, so 150 years of dings and blemishes—and the

stories behind them—remain. Nail holes in the banister, for instance, are the result of Governor Hogg, who took office in 1891, putting tacks there to stop his four children from sliding down it. Many other stories remain unknown, yet enrich the house just the same. 🏠

For more information on the post-fire restoration of the Texas governor's mansion, visit txfgm.org.



LEFT: During the current restoration, the central staircase (seen here in 1966) was only cleaned and waxed, leaving behind 150 years of history.

BELOW: The grand, fully restored columns and their capitals are now back in their rightful place, ready to stand tall through another century or more of Texas history. The mansion will reopen to the public this fall.



Through the Roof

After years of living with a tiny, haphazardly placed bathroom, a Portland, Oregon, couple makes way for a dormer to expand their space.

STORY BY DONNA PIZZI ♦ PHOTOS BY BLACKSTONE EDGE STUDIOS



From the day Kathy Wolff and Tony Dal Molin walked through their 1905 Craftsman in Portland, Oregon, seven years ago, they knew its charm outweighed its shortcomings—including a second story with no master closet and only a tiny bathroom precariously located at the top of the staircase.

"There was only a 5' pony wall where the roof sloped up, so this closet bathroom with its bifold door, small toilet, and little sink didn't have enough headroom to stand," says Tony.

"When you went in and out of the door, you had to step back onto the stairs," adds Kathy. "I was always afraid I was going to topple down them in the middle of the night!"



TONY DAL MOLIN PHOTO

THIS PAGE: A vaulted ceiling gives height to the master bath. Electric floor heat in the bathroom and shower provides warmth underfoot.

OPPOSITE: The sunken bathtub has no jets, but a heater circulates the water at a steady 105 degrees for a luxurious bathing experience.



Opening the Roof

Before cutting into the roof with a circular saw, contractors Chad Clark and Luke Higgins marked the dormer's placement (A). Chad finishes cutting open the roof under the former pony wall (B). Before removing the old rafters (C), Chad and Luke inserted new valley rafters and posts to support the weight of the roof. With the roof fully open, the pre-built frames for the walls wait to go up (D).



TONY DAL MOLIN PHOTOS

It took four years of making do before the couple decided to expand. Adding a dormer would give them space for both a master closet and bath with a large tub, shower, and a pair of double-hung windows that would replicate those on the house's two existing dormers. They spent months methodically planning the addition—studying building codes, measuring the roof slope, calculating the upstairs square footage, and analyzing the size and style of the existing dormers.

Dormer Design

Tony and Kathy consulted an architect who recommended a shed roof, which has a shallow, sloping roof with no hips or gables.

"A shed roof buys you a lot of space inside, but it would compromise the classic bungalow exterior," explains Tony. "We wanted it fully hipped and in the same proportions as the originals."

After spending months mulling it over, Tony, an electrical and software engineer, hit upon a solution by altering the existing 8/12 roof pitch to 6.5/12 in a series of AutoCAD drawings he created for the project, which

replicated the look of the existing dormers while still allowing for the necessary inside wall height.

After further examining the crawl spaces over the eaves, Tony discovered, to his surprise, that the downstairs ceilings had been dropped at some point from 10' to 8'. With an extra 2' to work with, Kathy suggested dropping the tub into the gained area to fit it beneath a pair of regular double-hung windows. Tony's drawings determined that if the tub and shower were dropped 9", the requisite 1/4"-per-foot drain slope needed to tie it into the original sink's drainpipe could still be maintained.

"After we'd had the brilliant idea to drop the tub," says Kathy, "we thought, 'Why don't we drop the shower as well to provide headroom, a built-in bench, and a skylight?'"

Yet even with 3D CAD drawings, Tony, who became the project's general contractor, couldn't see how it would all work until the roof, walls, and flooring had been removed to make way for the dormer.

"We just couldn't figure it all out until we opened up the roof," he says. In the end, they decided that two skylights in the bath-

room would be overkill, so they moved one to the top of the landing.

Making Cuts

Kathy had located a talented remodeler to tackle the project: Chad Clark of Clark's Carpentry, who brought along his associate, Luke Higgins, and subcontractor Nick Zins of Zins Restoration Co.

"I came in after Tony and the architect had chatted," recalls Chad. "Tony had drawn up his plans to drop the floor in the bathroom, and I looked at the feasibility of the project, which was very complicated."

One flaw, he recalls, was that no one had thoroughly addressed how to carry the load of the large tub. "A structural engineer recommended resting it on an outside wall," says Chad, "but it needed to be supported all the way to the foundation."

"The architect suggested putting posts down in the middle of our basement family room, which was pretty distressing," Kathy recalls.

In the end, Chad and Nick discovered the best load-bearing solution when dismantling the house. "We saw the windows

OPPOSITE BOTTOM & INSET: TONY DAL MOLIN PHOTOS



BEFORE

The new dormer (left) nearly replicates the existing one (right) on Tony and Kathy's 1905 Craftsman house.

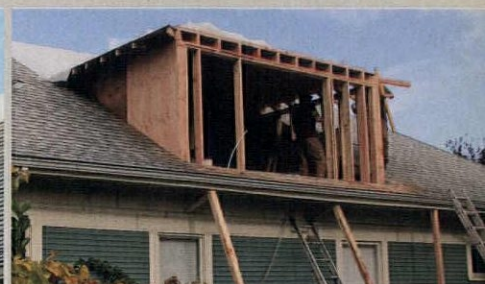
Constructing the Dormer



The frames for the dormer's walls were pre-assembled, so they simply had to be tilted into place and secured to the roof framing.



Contractor Chad Clark added tails to the rafters (eventually enclosed in a soffit) to match the house's existing dormer.



Just before a storm hit, the team erected the walls, sheathed the roof, and enclosed the dormer in a tarp to stave off leaks.

The windowless master closet behind this glass door is partially lit from the bank of south-facing windows.



were properly framed with king studs, jack studs, and adequately sized headers," says Chad. "So we knew we could make the house more structurally sound by posting off the king and jack studs, and transferring the additional dormer load to the foundation."

The structural engineer advised them on the dimensions necessary to carry the weight of the interior supporting walls to the foundation. They used laminated veneer lumber (LVL) beams—engineered beams with more load-bearing capacity that are less likely to warp than solid wood.

In total, eight beams were added to offer support for the dormer walls. One 5½" x 16" LVL flooring beam travels 15' from the

edge of the stairwell to the rear of the house. It also serves as support for the newly constructed central staircase, which was rebuilt to correct a decades-old problem. "When the front door was fully open, it would collide with the staircase," says Kathy.

Another problematic interior doorway also was moved, and two additional load-bearing posts were placed in the wall where the door once stood. A third post was placed within the mudroom's walls, after tearing out built-in cabinets added by the previous owner and then replacing them.

"Once we had all the beams in," says Chad, "building the dormer was easy. It was the structural work that was the engineering feat."

Under Cover

Having Tony as the general contractor made the process much easier, says Chad. "Whenever we had an issue, all I had to do was run downstairs to consult with him."

Tony did all the electrical work and made some horrific discoveries along the way, including several "sketchy" generations of wiring. "The one that scared the heck out of me was the sight of newspaper used as insulation around cloth and tar wiring with a nail pounded between the two conductors," he says.

Tony also was able to step in on the project when Nick's wife had a baby while the team was completing the interior framing. With everything preassembled except for the roof rafters, Chad and Luke cut away the roof, Tony took Nick's place, and the men were able to tilt up the walls, frame the roof, and sheath it in just two days—barely beating a torrential rainfall.

The vaulted ceiling created unusual framing issues, since everything was coming from a central point. Tony calculated the length of the rafters for the bird's-mouth cuts, where the rafter rests on the top plate.


To keep the addition cool during the heat of summer, Tony found three 15"-diameter Quiet Cool whole house fans that pull the air up and send it out a ridge vent in the cap of the roof. "They're ten times quieter than a typical whole house fan," says Tony, who oversaw the installation of the fans, using rigid insulation and fabric tucked around them, against which they shot foam insulation. The couple hoped to be back upstairs by Thanksgiving, but Christmas came and went before the dry-wall was completed. The tile installation took two and a half months because the crew was overbooked and was jockeying between jobs. In the end, Kathy did the painting herself.

"We moved back into the bedroom near the end of March," says Kathy. "But two weeks after it was done, the work was all a distant memory." 🏠

OPPOSITE: Tiler Todd Robinett lined the shower floor with a pebble tile from Pratt & Larson, complemented by celadon green subway tile.



Check out our photo gallery of other top-floor bathrooms in old houses.

OLDHOUSEonline 

Dormer Checklist

If you're thinking of adding a dormer, bring this checklist to any discussions with your general contractor and/or architect to determine the feasibility of the project for your home.

- ☐ Determine which dormer style best fits your home's architectural style: gable, hipped, or shed. Arched-top, eyebrow, barrel, and segmented dormers are more complex and costly to construct.
- ☐ Sketch out the location you envision for the dormer.
- ☐ Measure the height of upper-story walls and ceilings to determine the project's parameters. If a dormer already exists, have your architect create CAD drawings that will indicate whether you can match the roof's pitch in the new location and still maintain the inside wall height.
- ☐ Locate load-bearing walls. Can they withstand the weight of any heavy fixtures? Will any other construction be required to support them?
- ☐ Research local codes such as emergency egress. Pull any necessary permits.
- ☐ Determine the size, architectural style, and number of windows, which generally account for three quarters of the dormer wall.
- ☐ Consider the type of insulation and ventilation required.
- ☐ Think through construction timing: Choose a dry time of year, since your roof will have a hole cut out of it for several days.
- ☐ Hire a good roofer. Use galvanized metal roof flashing where the new roof and walls intersect with the existing roof.





LEFT: The author raided his collection of vintage hardware for knobs to adorn the new linen press, including these cameos from Low Art Tile.

OPPOSITE: The new cabinet was built into the space once occupied by a hall closet added in the '70s (below).

Out of the Closet

A '70s-era linen closet is rebuilt into a Craftsman-style linen press that's a perfect complement to a 1906 bungalow.

STORY BY BRIAN COLEMAN ♦ PHOTOS BY WILLIAM WRIGHT

My hall linen closet was an eyesore. My turn-of-the-century house had good bones and detailing, including aged fir woodwork and trim that had never been painted, and had mellowed to a golden amber.

But the previous owners had “updated” the upstairs hall in the '70s, carving a linen closet from space under the eaves in an adjacent bedroom. Done on the cheap, it had flimsy particleboard shelves lined with flowery vinyl paper. Every time I opened the door, all I could do was sigh.

Then I visited a spacious Craftsman with a generous linen press (see “Linen Press Lineage,” page 43) built into its upper hall landing. Immediately, I knew this was the

answer. The Craftsman closet's construction was simple: plain upper cabinets and wide, spacious drawers underneath, large enough for bed linens and towels. A shallow shelf projected several inches out, dividing the upper cabinets and lower shelves—a handy spot for resting a laundry basket or folding a stray towel. Made of fir, the cabinet blended in perfectly with the rest of the home's woodwork: a handsome built-in typical of the practical Arts & Crafts home.





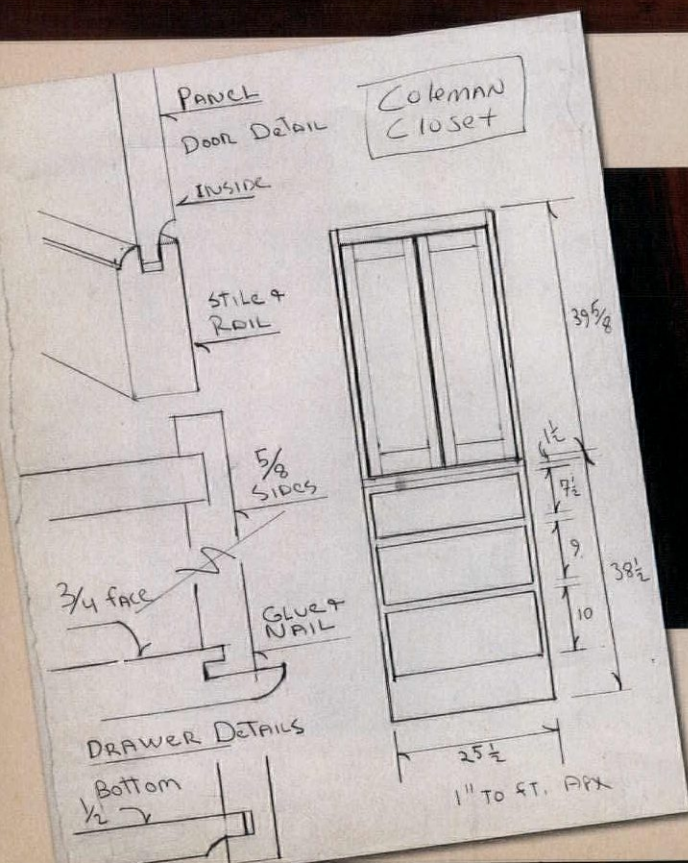
By Design

In order to make my own linen closet look like it had been there all along, I knew the key would be to find old fir compatible with the rest of the home's woodwork. My builder, Jim Docherty, scoured the local salvage yards and turned up enough turn-of-the-century fir to construct simple drawer fronts, upper cabinets, and shelves.

LEFT: The drawers of the linen press feature whimsical vintage pulls shaped like hands.

I was lucky enough to have an original built-in breakfront in the dining room, and we used its straightforward design as our template: flat cabinet doors relieved by a simple $\frac{3}{8}$ " raised border and unadorned drawers with a single front panel. We used only the salvaged fir throughout for strength and consistency—no plywood allowed!

Jim built the upper cabinet doors with flat fir panels and mortise-and-tenon stiles and rails. Each door was 36" tall by 11" wide with $1\frac{1}{2}$ " stiles, a 2" top rail, and a slightly wider 3" bottom rail that helps visually anchor the door's frame. The center panels were made of solid fir; Jim installed the



Building the Cabinet



With an eye to longevity, carpenter Jim Docherty used only salvaged fir for the cabinet's construction, even for framing (A). By design, the bottom shelf (B) projects 3" past the closed cabinet doors.

thick raised panels backwards to achieve a Shaker-style flat front while also preventing splitting as heat and humidity took their toll. The doors were installed flush to the frame with simple brass ball-top hinges for a touch of period simplicity.

To further echo the dining-room breakfront, Jim fitted vintage fir beadboard paneling across the inside of the upper cabinet. Two 36" x 16" fixed shelves were installed; each was finished with a 1/4" raised, beaded edge to tie into the paneling, as well as to prevent linens from sliding off.

The three 24" x 20" lower drawers are each deep enough to allow plenty of room for towels and sheets. They are graduated from top to bottom—the top drawer is 7 1/2" tall, the middle drawer is slightly taller (9") for larger-sized linens, and the bottom drawer is the largest (10") for storing blankets, mattress pads, or other bulky items. (The idea for graduated drawer sizes also came from the dining-room breakfront.) Jim made drawer guides from wooden strips, undermounted—like those in the breakfront—with 3/4" x 1 1/2" dovetail slides down the bottom center of each drawer.

Linen Press Lineage

A linen press is a cabinet, originally freestanding, that was used for storing textiles and clothing in England in the 17th, 18th, and 19th centuries. Typically made of drawers and a cupboard, linen presses were common in the days before built-in closets and often were a prominent piece of furniture in the home. In France, armoires were used instead of a linen press, but typically had only a cupboard without exterior drawers. By the Arts & Crafts era, linen presses were usually built-ins, conveniently located near a bathroom or bedroom.

Finishing Touches

To make sure the linen press looked like it had been part of the home's original construction, the finish was crucial. Jim first stained the wood with an aniline dye, then brushed it with two coats of oil stain to match the mellow reddish gold of the aged fir trim in the rest of the house. A final coat of Zar water-based sealer in a satin finish added a subtle, hand-brushed sheen.

I'm always collecting interesting knobs and hardware at flea markets and salvage stores (you never know when you'll need something), so I dug through my boxes to finish off the cabinet. I came up with a

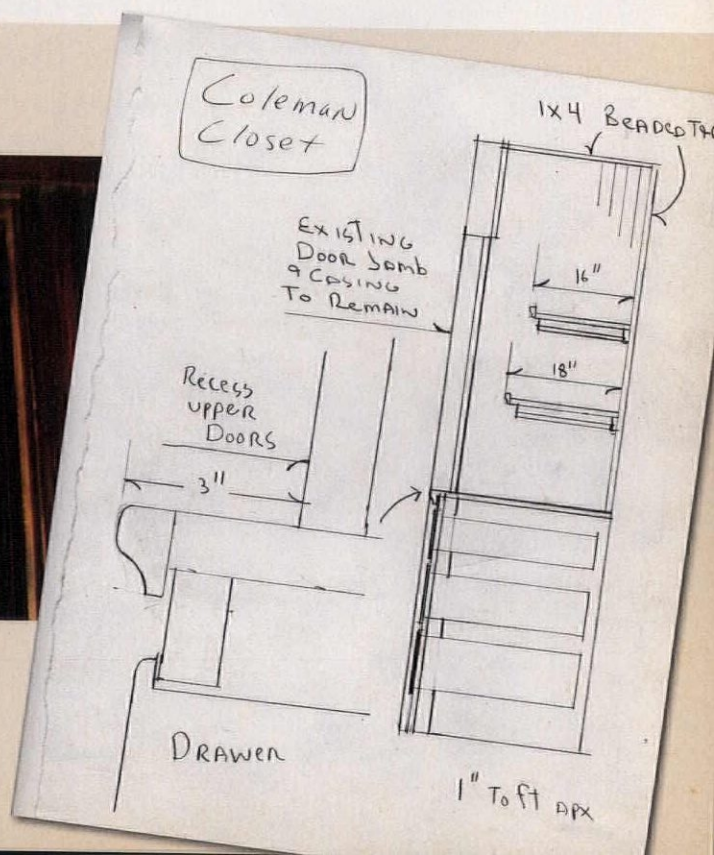
pair of Low Art Tile knobs for the upper cabinets and a set of circa-1900 bronze pulls in the shape of hands for the lower drawers. Perhaps they're not what would have been used originally, but they are of the period—and a subtle nod to my eccentric tastes.

When I look at the linen press now, I often wonder how I went so long without one—although I admit the sock drawer already needs sorting out. 🧦

Brian Coleman is a Seattle psychiatrist whose love of old houses led him to a second career as an author of books and articles on the decorative arts.



As a finishing touch, Jim lined the interior of the upper cabinet with fir beadboard (C), a nod to the breakfront that inspired it. Jim's drawings (left and right) show details for door and drawer construction.



OLD-HOUSE INSIDER

Vintage Vision

Harkening to the past, using salvaged materials, and finding the right design team to pull it all together lets a Minneapolis couple create bathrooms that will stand the test of time.

STORY BY DEMETRA APOSPOROS ♦ PHOTOS BY JOY WATSON

THIS PAGE: Classic bathrooms get grounded by a few key details, like this statement-making console sink. **OPPOSITE, TOP:** Two leaded glass windows were added; one (at left) admits exterior light, while the other (at right) helps brighten a new walk-in closet.

Master Bath



Creating a new bathroom that works in an old house can be a challenge, but from the outset, Michael Dorneich and Caroline Hayes had a solid strategy. "We wanted to have something relatively authentic to the era, that would match the house," says Caroline. "If you have an old house and renovate in old style, it will never look outdated."

Dated bathrooms were something the couple knew well, having inherited two of them in their 1899 Italianate in St. Paul, Minnesota. "The house was in fairly good shape overall, but the bathrooms had undergone the dreaded 1970s makeover," says Michael. On the second floor, previous owners had squeezed a pink toilet and sink into space



COURTESY MICHAEL DORNEICH & CAROLINE HAYES



CLOCKWISE FROM ABOVE: The floor's floral-patterned hex tiles continue unbroken through the shower, adding to the spacious feel. The tub's finish edge of quarter-round tile hides a visible difference in its support, owing to the floor's extreme pitch. A marble curb ties the dark grout and gray accent tiles together. The tub filler has period style.



PRODUCTS: Master Bath: Kallista Janeway console sinks, Kohler; Lagoon dual pedestal tub and deck-mount tub filler, Strom Plumbing; Supply lines with cross-handle stops, Randolph Morris; Memoirs showerhead and arm, Kohler; Whitney elongated toilet, Toto; Napa double sconces, Pottery Barn; Shower door, Portals Luxury Hardware & Accessories; 3x6 subway tile and inset toilet paper holder, Daltile; 1" hex tile (with Light Smoke accent), American Olean; Tilework (all), Jody McKay; Cement Gray paint, Benjamin Moore. Third-Floor Bath: Whitney elongated toilet, Toto; St. Thomas Creations Nouveau console sink and Somerset series faucet, Grohe; Memoirs showerhead and arm, Kohler; HVAC grate, Reggio Registers; 6x6 cove base, 3x6 field tile, Bradley chair rail cap, and 1" Biscuit hex tile (with Galaxy accent), Daltile; English Hyacinth paint, Benjamin Moore.

that once housed a closet, while the third floor harbored a three-quarter bath. "But not the three-quarter you're used to," says Michael, explaining that it contained a shower, a sink—and a urinal. The couple aimed to reconfigure spaces to create a roomy second-floor master bathroom, add a walk-in closet for Caroline, and make the

third-floor bath more usable.

To help them carry out this vision, they turned to Laura Orfield-Skrivseth of Orfield Design & Construction in Minnetonka, who was recommended by a colleague of Michael's. Working with Laura proved to be a boon for the couple. For starters, she helped mediate their

Third Floor Bath



ABOVE: The third-floor bath includes a border-patterned hex tile floor and a leaded glass transom to help light the adjoining hallway. **RIGHT:** A new sink and vintage medicine cabinet make a statement. The tile baseboard exactly matches the dimensions and profile of wooden baseboard found throughout the third floor.



long-running conversations about how to approach the project.

"They often had opposite opinions of what each room needed to look like," explains Laura. "I took input from each of them and interpreted it through our best design practices and our experience in working with older homes."

"It was almost like homeowners' marriage counseling," Michael says. "Orfield was an honest broker; within a month we had a master plan."

Thoughtful Decisions

The home's second floor would contain

the master bathroom suite, where Caroline and Michael knew they wanted a separate shower and tub. "We thought it would be nice to have a freestanding tub," says Caroline. But she didn't want to have to clean beneath it as she'd done with claw-foots in two prior old houses. "So I chose a pedestal instead. I still have to clean behind it, but hopefully nobody's looking!"

The cast iron pedestal tub sits in the far corner to maximize floor space. Installing it proved tricky, since the floor—as in many old houses—was quite uneven, leaving a visibly different line at the bottom of the tub from one side to the

other. "We had to install a trim tile, like a little lip around the bottom, because the floor pitched so much," explains Laura. "It looks like it's part of the tub, but it's hiding an old-house ailment."

The floor pitch made tile installation a challenge as well, especially on the second floor. "Because that room has a tile wainscot that goes in and out of the shower as well, we had to find that right line so it could go completely around without pitching," says Laura.

Tiler Jody McKay flawlessly executed the tricky installation, and also carried the decorative hex tile floor patterns into



the shower stalls, a technique Laura has used in other houses, too. A floating floral hex motif grounds the master bath, but on the third floor, Caroline wanted something different. "We chose to have the pattern around just the edge there, something we'd seen as an original example at a friend's house," she says.

Found Objects

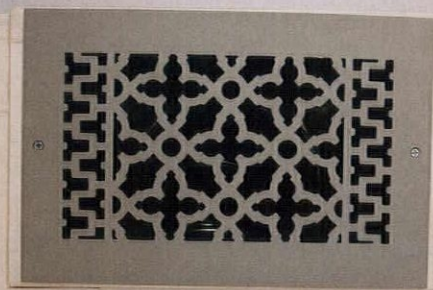
As part of their quest to keep the bathrooms looking old, Michael and Caroline found several items at local salvage stores, including medicine cabinets and lighting.

"I wanted plain, ordinary medicine cabinets of the era, but it was hard to find them in decent condition," says Caroline. "The salvaged medicine cabinets were authentic and of better quality," says Michael. "Of course, we had to restore them." (The couple scraped away the old lead paint themselves, wearing protective gear.)

They also found a host of leaded glass windows, which required some creative problem-solving from the design team. "They brought us panes of leaded glass, and we had to assemble them into frames and jambs and casings and make them into

something," explains Laura. The company's master carpenter, Ron Orfield, was critical in pulling it all together.

On the third floor, a leaded glass window became a transom above the bathroom door to help light flow into the adjacent hallway. In the second-floor master bath, a leaded window was added inside the bay, positioned between two double-hungs to mimic the exact placement of an original leaded pane on the first floor, which is flanked by two tall windows. "We mirrored the pattern so it would be consistent in the house," says Caroline. Owing to the



CLOCKWISE FROM LEFT:
The gable defines the bathroom, adding instant charm. A detail of the hex tile border turning a corner. The vintage-inspired new HVAC grate. The view from the door.



FOR MORE INFORMATION:

American Olean: americanolean.com
Benjamin Moore: benjaminmoore.com
Daltile: daltile.com
Grohe: grohe.com
Jody McKay: jodymckay@msn.com
Kohler: kohler.com
Orfield Design: orfielddesign.com

Portals Luxury Hardware & Accessories:
portalshardware.com
Pottery Barn: potterybarn.com
Randolph Morris: vintagetub.com
Reggio Registers: reggioregister.com
Strom Plumbing: signofthecrab.com
Toto: totousa.com

severity of Minnesota winters, Laura's team also insulated the window by adding a layer of tempered glass on the home's exterior.

Getting materials into the third-floor bath required more creative problem-solving. The third floor was accessible only by a narrow, winding staircase, which meant the Orfield team had to remove a third-floor attic window to boom in drywall and lumber. But here, the design just fell into place. "There were only so many straight walls where you could put a full-height shower and have a sink with a usable mirror," says Laura.

The bath, with bird's-mouth ceiling details thanks to the gable, makes quite an impression, packing a lot of period details into a small space. "We thought that if either of our parents need to move in at some point, we'd give them the master suite and move upstairs, and still have a nice, usable bathroom there," says Michael.

Both he and Caroline are pleased with the finished project, which won a Chrysalis Award for the design. "Just having a bath-

room that nice makes it fun to get up in the morning," says Michael. Laura shares their enjoyment: "I had a lot of fun with their openness to using salvaged materials," she says. "They created beautiful features in their home." 🏠

Check out our photo gallery of other top-floor bathrooms in old houses.

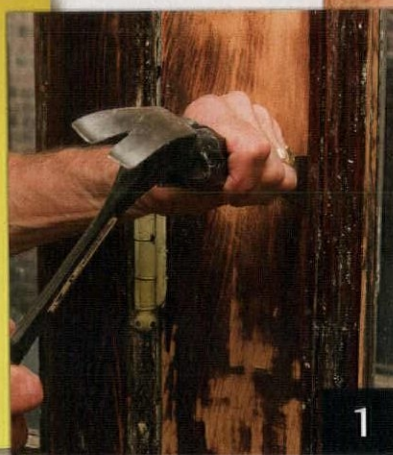
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Create Compound Ogee Molding

BY THE OHJ EDITORIAL STAFF ♦ PHOTOS BY ANDY OLENICK

Ogee molding was a common interior and exterior finish trim on old-house doors and windows. But today it can be hard to find off-the-shelf versions that match the dimensions of vintage profiles. When you can't find the molding you're looking for to replace worn pieces, make it yourself using a combination of store-bought and custom-cut parts.

1. Start by removing the original molding. Insert a pry bar along the molding's edge in the middle of the run and carefully pry the molding loose. (Starting in the middle, where the molding can bend, helps remove a lot of the tension and keeps pieces from breaking. You also can cut nails as you go, using wire snippers.) ▶



◀ 2. Next, use a table saw to cut two accessory pieces from a 1x stock piece of lumber: a $\frac{3}{8}$ " strip and a $\frac{1}{8}$ " strip. These little strips will be stacked beneath and beside store-bought ogee molding to create a profile that's no longer readily available today.

3. After you've cut the trim boards, you'll need to make their surfaces as smooth as possible. Use a hand planer (shown) or sandpaper to remove any saw marks. ►



4



◀ 4. The finished pieces (shown separately, left, and together, right) will stack together to form a close proximity to the original ogee profile.

5. To install the new compound molding, you'll need small brads and a hammer or an air gun. Start by nailing the $\frac{3}{8}$ " piece into place. Then butt the $\frac{1}{8}$ " filler piece beside it at a 45-degree angle, and tack into place. Next, apply some wood glue to the back of the ogee molding and place it on top of the filler, taking care to align the edges. Finally, use brads to secure the compound molding into place through the ogee. ►



OLD-HOUSE LIVING





LEFT: The master bedroom's marble fireplace is highlighted with soothing green "Roland" fill paper and a "Victory" frieze from Bradbury & Bradbury.

OPPOSITE: One of the most intensive projects involved stripping red paint off the home's distinctive Cream City brick.

Brew City Beauty

A Milwaukee couple blends old with new in their 1872 Italianate.

STORY BY NICOLE SWEENEY ETTER ♦ PHOTOS BY KAT SCHLEICHER

When Steve Bialk spotted his stately brick Italianate home more than 25 years ago, he walked up to the door and made the owner an offer—and the house wasn't even on the market.

But Steve was charmed by the house's ornate Italianate style, and its location in Brewer's Hill, one of Milwaukee's most historic neighborhoods on the edge of downtown. The area was still a bit rough in those days, but "you had this wonderful view of the city," Steve says.

Steve, who was single at the time, had no idea how much work would be in store. He and his wife, Angela Duckert, have since spent six figures restoring the 1872 home, and the to-do list is never finished. "The maintenance involved in the house is mind-boggling," Angela says.

The home's previous owner had started converting it back into a single-family dwelling—it served as a rooming house for decades—but he had lived in only three of the 13 rooms. So there was still plenty to do. Steve, an entrepreneur,

had experience running apartment buildings, "so I knew how to paint and use a palm sander and fix a toilet," he says. But his education in home repair was only beginning.

First Steps

One early task was restoring the brick exterior, which had been painted red and gray to protect it from the soot of nearby factories. Steve hired a contractor to chemically strip and power wash the exterior, since he knew sandblasting



CLOCKWISE FROM ABOVE: William Morris-designed wallpapers highlight the main parlor (above, with “Raspberry Bramble” fill and an acanthus-leaf border), while the dining room pays homage to Christopher Dresser (with “Lily” paper and a complementary two-tone trim treatment). The pocket doors separating the house’s two parlors were stripped and repainted to complement the wallpaper.

would destroy the Cream City brick, a local style of cream-colored brick that was Milwaukee’s signature building material of that period. “It’s like a loaf of bread—the outside is hard, but once you get through that crust, it’s soft, and it will just deteriorate,” Steve says. The two-week cleaning process left just enough red paint to give the brick a warm hue. Next, Steve rented a cherry picker to paint the eaves and brackets some 30 to 40 feet above the ground.

Inside, the house was crammed with junk, ceilings were collapsing, and the walls were painted in pastel shades. “I came in and painted everything beige,” Steve says. “I concentrated on making it look livable before deciding what to do with it.”

Once he and Angela developed a plan, they got to work stripping, sanding, and painting. The foyer’s staircase and hardwood floors were hidden beneath a dark brown varnish. Steve found a furni-

ture restorer to take apart the staircase, spindle by spindle, and restore the original wood. Only one decorative scroll remained on the skirt board beneath the stairs, so Angela’s father, a woodworker, replicated it down the rest of the stairwell.

The house’s two parlors are separated by 10’ pocket doors. The doors, like many other parts of the house, were treated with Peel Away paint stripper, which bubbled up multiple coats of old paint. The floors in the parlors and dining room were missing about 150 square feet of wood flooring, removed when the house was sectioned off as a rental. Steve and Angela used flooring from the attic



(which happened to be the same grade of lumber) to patch in replacements. They also repaired crumbling plaster and ceiling medallions and stripped and repainted the wood columns framing a bay window.

To replace missing molding, baseboards, and plinth blocks, they took an impression of the remaining woodwork and had it re-created by a carpenter. "You can't go to Home Depot or Menards and buy this kind of stuff if you're going to try to do it right," Steve says.

Floorboards and molding weren't the only things missing. The house came with five coal-burning marble fireplaces, but one was in pieces in the basement, leaving a gaping hole in the main parlor. Steve





CLOCKWISE FROM LEFT: Lincrusta in the upstairs bath; the couple's collection of house history; a 1920s double-drainboard sink in the TV room (originally the house's kitchen); a cozy antique rocker in the front parlor. **OPPOSITE:** To get more cooking space, Steve and Angela connected the old carriage barn to the main house and converted it into a kitchen.



enlisted the help of the previous owner, a mason, to piece it together again. They assembled the 10 to 15 pieces like a jigsaw puzzle, using wire anchors and a special plaster material to hold them together.

Paper Source

"The next step was to do something dramatic with these rooms, so we added wallpaper," Steve says. The hand-screened paper from Bradbury & Bradbury, drawn from the works of period designers William Morris and Christopher Dresser, was the couple's biggest splurge, but it set the tone for the house. In the foyer, the elegant ceiling paper complements the deep rose walls. The front parlor is done in a delicate pink and green pattern with an acanthus leaf frieze, while the main parlor features a light green and red pattern called "Raspberry Bramble," with a different acanthus leaf frieze. "Acanthus

was very common in Victorian times," says Steve, who also grows the real thing in his garden.

Because the paper was so special, they turned to a professional wallpaper hanger. His expertise paid off right away: "An old house settles, so if you were to hang the wallpaper from the ceiling line, it would be crooked," Steve explains. "So you determine a line on the wall and then bring your paint color down. It's an optical illusion."

The two main bedrooms upstairs evoke the same feel as the parlors, with formal woodwork, marble fireplaces, and high ceilings. The master bedroom, which has a spectacular view of the city, includes pale green wallpaper with metallic gold accents. They made a bathroom and closet out of three small rooms in the upstairs, papering it (along with a first-floor powder room) with Lincrusta.



Get Steve and Angela's tips for creating a great old-house garden on the cheap.

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Living with History

As the house evolved, so did Steve and Angela's attitude about restoration. At first, they got caught up in the romance of restoring the house to its former glory, but they found that the rooms that were most beautifully preserved are also rarely used. "We didn't think as carefully about how to make it livable," says Angela, noting that small amenities like extra electrical outlets would be nice to have.


Their approach to later projects became more interpretative. They tried to make the old kitchen work, but just weren't happy with it. Located at the back of the house, it had no insulation—Angela remembers the winter day she mopped the floor and noticed her dogs eating what appeared to be snow. The room was so cold that the wet floors had turned to slush. The 12' x 16' space also was interrupted by six doors and win-

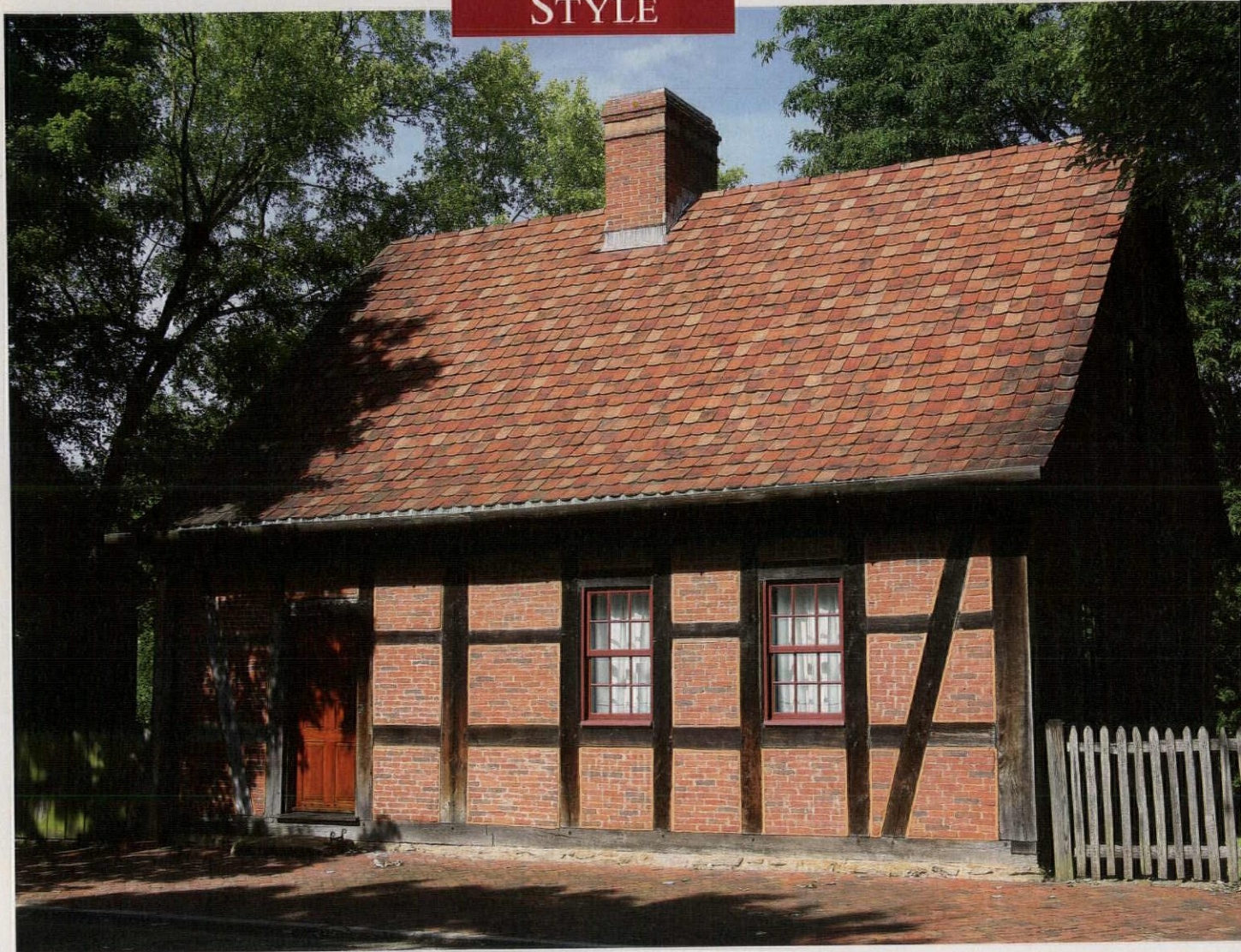
dows, leaving little wall space for appliances or cabinets.

So they decided to make it a TV/sitting room instead. They left the huge 1920s-era sink and added wainscoting and a tin ceiling from W.F. Norman to dress it up. The tin ceiling and new beams also serve another purpose: They support the weight of the bathroom upstairs, which had left the old ceiling sagging. (While removing damaged plaster from the bathroom, Steve and Angela took the opportunity to pour vermiculite insulation into the TV room's wall cavities.) Then they built a breezeway to connect it to the original 1,600-square-foot carriage barn, which they converted into a kitchen and office.

The new kitchen features exposed brick, a wood ceiling, and custom pine cabinetry and molding. Columns frame the island and stove, and arches in the

island and doorways echo others in the house. "The idea was to bring in some of the themes you see elsewhere in the house," Steve says. They added a bead-board ceiling in the kitchen and adjacent office space, and a metal spiral staircase to connect to the loft area above, which they eventually replaced with a stairwell salvaged from a circa-1880s building. ("A spiral staircase is cool, but it's just not practical," Angela says.)

A quarter of a century later, work on the house continues. They're still finishing the kitchen and would love to eventually rebuild the missing porch—the original columns are stashed in a closet for now. "These are the joys of living in an old house," Steve says. "It's not for the meek and the mild. You have to get past the romanticism. You want to pass on what you inherit in better shape than when you inherited it." 



Works of Faith

THE GERMANIC MORAVIAN HOUSES OF WINSTON-SALEM, NORTH CAROLINA, PROVIDE A GLIMPSE INTO OLD WORLD BUILDING TECHNIQUES.

STORY AND PHOTOS BY JAMES C. MASSEY AND SHIRLEY MAXWELL

Hidden in plain sight on the streets of modern-day Winston-Salem, North Carolina, is an architectural time capsule. Originally the home of a peaceable religious community, this remarkable National Historic Landmark District holds a collection of authentic, *in situ* 18th- and 19th-century structures that reflect the Germanic traditions of Salem's Moravian founders.

The buildings range from privately owned houses to churches, schools, shops, and other public buildings, including the museum village of Old Salem. With Bethabara and Bethania, two smaller Moravian sites nearby, they present an intriguing snapshot of an Old World cul-



CLOCKWISE FROM ABOVE LEFT: The 1825 Butner House illustrates the gradual Anglicization of Moravian Old Salem. The 1841 Bishop's House is typical of North Carolina houses, but the curling wrought iron railing is an exemplar of Moravian craftsmanship. Built in stone, then stuccoed and painted to imitate ashlar stonework, the Traugott-Bagge House was built in 1787 in traditional Germanic style and reconstructed in 1970. **OPPOSITE:** Third House is part of an early group of houses, originally built in 1767 in the Germanic tradition with half-timbered walls and a steep tile roof.

ture caught in the act of adapting to New World conditions.

Building Traditions

The town's plan, drawn up by Christian Reuter, featured a central square surrounded by community buildings. Except for the church, the Single Brothers House (1768-1769) was the largest and most important of these, since it would provide living and working space for the small band of skilled craftsmen sent from Bethlehem to build the village. After the village was established, the structure would house all of Salem's bachelors—every unmarried man above the age of 14—hence the name “Single Brothers.” Quarters for unmarried women and adolescent girls (“Single Sisters”) would be built a bit later. Married couples were





Who Were the Moravians?

The Moravians were (and remain) a Protestant denomination arising from the church reform movement that swept northern Europe in the 15th, 16th, and 17th centuries. During the 1720s they settled in Herrnhut, Germany, near the Saxon estate of a friendly nobleman, Count Nicholas von Zinzendorf. From there, they engaged in a series of far-flung missionary expeditions, gathering converts and setting up Moravian congregations around the world, including one in Bethlehem, Pennsylvania, in 1741.

Moravians did not live communally, though single men and women resided in separate-sex dormitories. They adhered to a strict faith- and work-based way of life grounded on Pietism, and embraced a form of theocratic government administered by local councils of elders and overseen by a central church authority in Herrnhut.

From Bethlehem, a group of colonists was dispatched to a thousand-acre tract in North Carolina's Piedmont region. The journey took them through Virginia's Shenandoah Valley, where they formed a small, short-lived community near Strasburg. After arriving in North Carolina, they built Bethabara (1753) and Bethania (1759) while waiting for the disruptive French and Indian War (1754-1760) to end and for their plan for the new village to be approved in Herrnhut. Construction of Salem finally began in 1766.

allowed to erect their own homes, which, in light of the Moravians' task-based belief system, usually included workshops with separate entrances for customers. The land supporting these home workshops was held in trust by the community, which also built separate boarding schools for boys and girls.

Salem's Moravians used construction techniques they knew well from their previ-

ous life in Europe, but New World materials required some rethinking. They would have preferred, for instance, to build two-story houses of stone or brick, but stone found in their first years in North Carolina was no match for that of Germany, and the initial scarcity of high-quality lime for mortar limited all-brick construction. Thus, builders were forced to revert to the use of traditional Germanic *fachwerk*, or half-timbering.

ABOVE: The showpiece of the Moravian settlement was the large Single Brothers House, built in 1769, with a brick addition in 1786. The unmarried men of the community had both their workshops and their living quarters here until 1823. One of the great examples of *fachwerk*, or half-timbering, it is a National Historic Landmark.

Fachwerk required a massive wooden framework interspersed with handmade brick. The Single Brothers House is an imposing two-story building topped by a two-story attic in the German style. A superb example of *fachwerk* construction, it is also a traditional Germanic "bank house"—i.e., one built into a hillside in order to accommodate a full-story basement on the back of the building. A pent eave, also a typically Germanic feature but one not often found in Salem, extends across the walls between floors to shelter the lower surfaces from the weather.

The two-story Single Sisters House (1785-1786), or women's dormitory, was a masterwork of Salem's exceptional brick-mason, Gottlob Krause, with oversized bricks laid in Flemish bond. The house



CLOCKWISE FROM ABOVE: The log Miksch House was covered in clapboards and painted yellow soon after its construction in 1771; like all early Salem houses, it was roofed in tiles made in the village. Many houses have small and practical entrance porches. The deep rear garden of the Miksch House includes a log tobacco shed.





ABOVE: Home to Salem's original clock repairer, the John Vogler House features a door hood artfully painted to show his craft. **RIGHT:** Salem's old houses and gardens exude peaceful charm.

Original Ties

Most of the buildings in the museum area of Old Salem are original to the site, meticulously researched and restored—a task made considerably easier by the Moravians' careful record-keeping. Others are reconstructions that replaced buildings lost either to accidental events like fires, or to deliberate razing to make room for industrial buildings. These edged into Salem's once-quiet streets in the late 19th and early 20th centuries as manufacturing technology advanced and mass production replaced the Moravians' hand-craftsmanship.

In the 1950s, a Colonial Williamsburg-style preservation, restoration, and re-creation project began under the direction of Williamsburg's restoration architects, Perry, Shaw, & Hepburn. The restoration effort was driven by a coalition of Moravians, local historical societies, Winston-Salem industrialists and business owners, and Old Salem's strong historic preservation ordinance of 1949—the first of its kind in the state.

has fine arched window openings, a double attic, and its original tiled roof.

Early houses for married couples were small and simple, usually of brick or frame construction with stone foundations, but occasionally of logs. Along the edge of Old Salem, a group of small, privately owned, one-story homes charmingly displays carefully restored *fachwerk* and intact two-story attics.

Steeply pitched roofs, with a barely noticeable "kick"—a slight upward curve at the corners, created by inserting a wedge under the tiles at the roof's edge—are a universal trait of Salem houses. Center chimneys were an ingenious and economical means of heating two rooms with a single fire, with an open fireplace in one room backed by a tiled stove (made in Salem's busy workshops) in the second room. As the years passed, the steep roofs remained, but Salem assimilated many features of its non-Germanic neighbors' house styles. Chimneys migrated to the gable ends of the house, and center halls produced symmetrical façades.

Double-hung sash windows were topped by segmental masonry arches, a distinctive




feature of Germanic design. Double wooden Dutch doors, sometimes with boards arranged in a herringbone pattern, or with one wide and one narrower panel, opening separately, were hung on prominent iron strap hinges.

Evolving Mix

In the beginning, only Moravians were allowed to live in Bethabara and Salem, but some non-Moravian residents were




See our picks for other historic religious settlements to visit.

OLDHOUSE *online* 

permitted in Bethania, so not all the early buildings there derive from Germanic traditions. Adding to the cultural mix, the adjacent village of Winston, which had English antecedents, overtook Salem in size and wealth during the rapidly industrializing 19th century. As the influence of the Moravians' theocratic government waned, the two towns became interwoven. They officially merged in 1913 to form Winston-Salem, a manufacturing

hub that was—for a time, at least—North Carolina's largest and richest city.

Today, Salem's landmark district shifts subtly from private homes to church-owned buildings (like churches and the Moravian Archives) to public institutions, such as schools and colleges, to museum properties and re-created vegetable and medicinal-herb gardens. Modern streets lined with brick and stone sidewalks run through the old town, now a small corner of the metropolis of

Winston-Salem. Sorting out the centuries can take some thought, but it's worth the effort. And if, on the way to the Moravian burial ground, God's Acre, you suddenly find yourself standing before a 7'-tall tin coffee pot, rest assured you haven't lost your way (or your mind); it's an 1858 advertising symbol fashioned by Salem's Mickey brothers for their tinsmithy. Both the pot and the cemetery are sturdy monuments to faith and industry: fitting symbols of Old Salem. 

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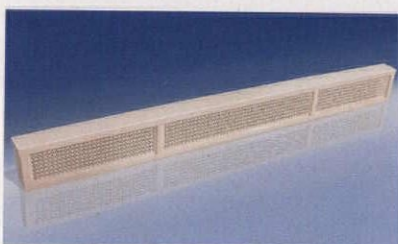
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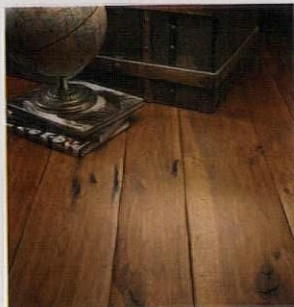
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Product Showcase



Bucks County Soapstone

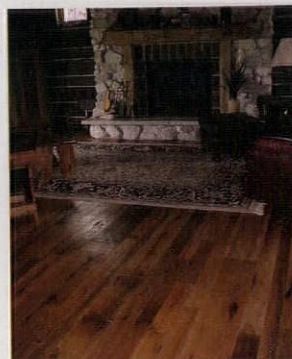
Soapstone is a simple contributor to its environment never dominating the scene. This slant front hand-built sink is accessorized with our recessed and runnels combination drainboard. 215-249-8181; www.BCSoapstone.com



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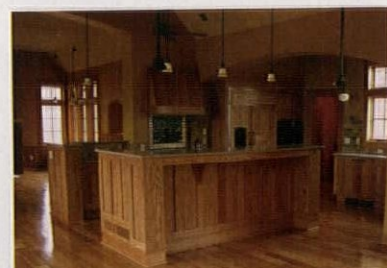
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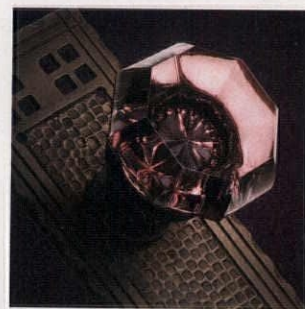


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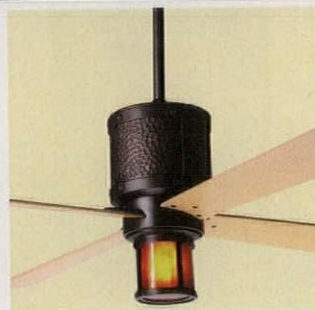


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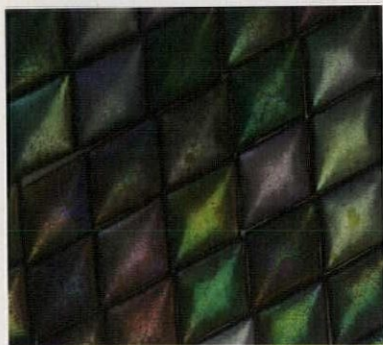


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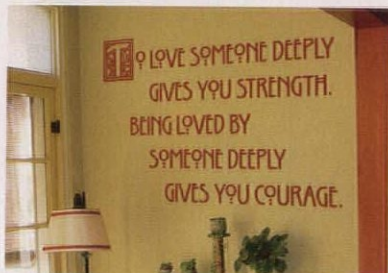
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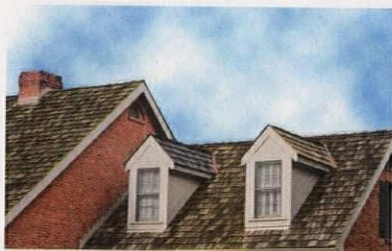


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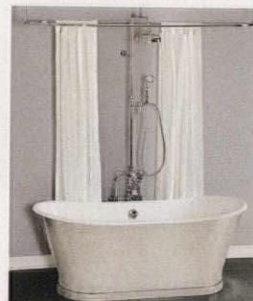
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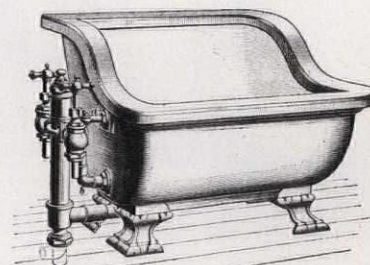
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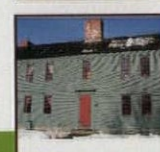
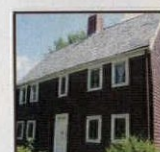
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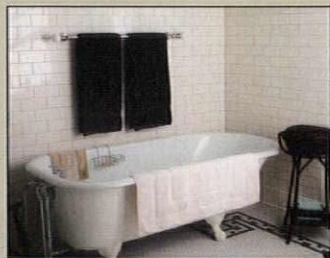
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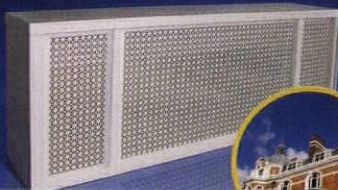
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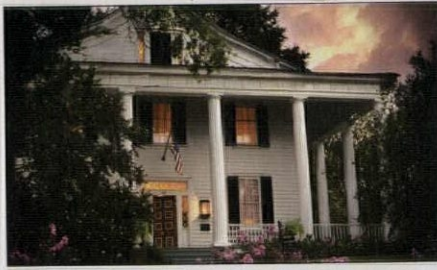
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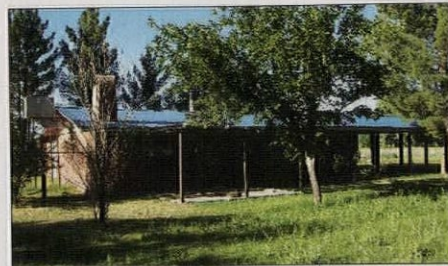
Historic Properties



DURHAM, CT—The Robert Fairchild circa 1730 colonial offers 2,800 sq.ft. of historic charm and modern convenience, seamlessly blended by a renowned local designer. Chestnut floors, wainscoting, raised paneling, detailed molding and 4 fireplaces. Updates include new roof, furnace, oil tank, electrical and renovated kitchen. 2nd floor master suite in former ballroom. 1.5+ acres. 2-car garage. \$385,000. Betsy Anderson, William Pitt Sotheby's International Realty, 203-641-3233. www.297MainSt.com



COLUMBUS, MS—Temple Heights. Circa 1837. On the National Register. Beautiful 4 story planter's townhouse with 14 Doric columns combining Federal and Greek Revival details. Carefully restored and maintained, furnished with period American and Continental pieces. Showcased in *The Magazine Antiques*. Terraced grounds have series of parterres and 2 period outbuildings—one a guesthouse. Most furnishings available for purchase. Reduced \$875,000. Dixie Butler; 662-328-0599.



TULAROSA, NM—1880 adobe home on 2+ acres. 3 bedrooms, 2 baths with additions being made over the last 130 years. Kiva fireplace, vigas, arches, wood ceiling, 2 foot thick walls. Large covered porch and patio lets you enjoy the mountain views. Irrigation and horses allowed. \$174,000. Call about United Country's Specialty Catalog featuring vintage homes, grand old mansions, farms and real estate with historic significance. United Country, 800-999-1020, Ext. 108. www.unitedcountry.com/old



LOUISBURG, NC—The Tempie Perry Williamson House is an elegant plantation house in the historic district. Home retains its historic grandeur, privacy and prominence. 1.7-acre historic landscape. Fully restored and modernized. Grand central hallway, 13-foot ceilings, 5 original mantels, heart pine floors, marbleized baseboards, faux painted doors. 2 additional historic structures on grounds. \$229,000. Paul Setliff, RE/MAX City Centre, 919-637-7129. www.PaulSetliff.com



RICH SQUARE, NC—Historic fixer upper. 2 bedroom, 2 bath circa 1915 home has been partially restored but still needs work. Loaded with potential. Large rooms, 10-ft ceilings and more. On 4+ acres for only \$35,000. Call about United Country's Specialty Catalog featuring vintage homes, grand old mansions, farms and ranches steeped in history plus other real estate with historic significance. United Country, 800-999-1020, Ext. 108. www.unitedcountry.com/old



BRIELLE, NJ—Longstreet Farm Cottage, circa 1820. Spend summers at the beach & winters by the cozy fireplaces. Completely renovated. Living room with fireplace; kitchen with fireplace, farm sink, commercial stove, soapstone counters; exposed beams, wide plank pine floors, Jersey wind-er staircase. 2 bedrooms, new bath with heated floors and glass shower. Studio & private yard. \$449,000. Stephanie Smith, Coldwell Banker, Westfield, 908-230-8585. www.HistoricHomesNJ.com



HIGH FALLS, NY—Enchanting property with circa 1760 historic stone house plus 4 bedroom guest barn operating as Captain Schoonmaker's Bed and Breakfast, a profitable business of 30 years. Sited on 8.5 acres with frontage on the Coxing Kill Creek with 2 waterfalls. Within 2 hours of New York City. Sale includes most furnishings. The decor presents 18th century country living. \$695,000. Mary Ellen Flemming, Westwood Metes & Bounds Realty, Ltd., 845-687-0932.



KINGSTON, NY—19th century brick, side hall built in 1840; renovated in 1890. Grand living room, parlor, library and dining room & 6 bedrooms. 5 ornate fireplaces, beehive oven, gold leafed plaster medallion, hardwood and parquet floors, oak paneling, pocket doors and Tiffany leaded glass. Original wash house and drying yard. Listed on the national, state and local registries. \$349,000. Kathy Maxwell, Westwood Metes & Bounds Realty, Ltd., 845-679-7321. kathy@westwoodrealty.com



KINGSTON, NY—The Van Keuren House is a designated city landmark in the Stockade historic district. Recorded by the Historic American Buildings Survey and featured in numerous publications. The 9-room interior with wide center hall, has a handsome staircase, fireplaces, massive beams, wide board floors and Dutch doors. Covered terrace overlooks private, landscaped gardens. \$475,000. Sandra Hutton, Flemming Realty, 845-687-4451 ext. 104 or sandrahutton@flemmingrealty.com

Historic Properties



STONE RIDGE, NY—Antique stone home on 4+ acres with Mohonk Mountain views. Featured in multiple publications. Meticulously restored by renowned interior designer/owner. This beauty honors its past and enables its owner to enjoy a serene country life. Period details abound; wide board floors, fireplaces, millwork and built-ins. Private pool, meadow, pond and landscaped terraces. \$725,000. Harris Safier, Westwood Metes & Bounds Realty, Ltd., 914-388-3351. harris@westwoodrealty.com



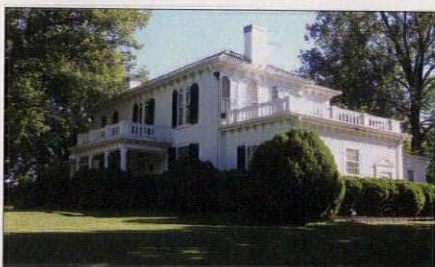
GEORGETOWN, TX—Historic preservation at its finest. Fully restored 1916 bungalow in the heart of "Old Town" Georgetown is just a few blocks from the downtown square and prestigious Southwestern University. Lush double lot shaded by Pecan Trees, oversized 2-car garage and circular drive welcome you to this 2900+/- sq.ft., 4 bedroom, 3 bath home with gourmet kitchen and true owners suite. \$489,900. Nancy Knight, Lone Star Properties, 512-863-4442. www.nancyknight.com



GEORGETOWN, TX—Distinctive character embraces this circa 1887 3 bedroom farmhouse style home in historic downtown! The A.T. Irwin house is set on 1.32 acres with lovely gardens and 2-car detached garage with large workshop area. Original floors, woodwork, stained glass and hardware are just a few of the wonderful architectural details you will find in this lovingly restored 2500+/- sq.ft. home. \$599,000. Nancy Knight, Lone Star Properties, 512-863-4442. www.nancyknight.com



PALESTINE, TX—Restored, 3,222 sq.ft., ready for B&B. Large rooms, built-ins, hardwood floors, woodwork, and pocket doors. Ventless fireplace & beamed ceiling in living room. Formal dining room. 1st floor parlor with full bath. Remodeled kitchen. 2 staircases. 4 bedrooms, 3 baths up. New 2-car garage, roof, electrical, plumbing & dual zone HVAC. \$173,500. Mary Alice Largent, Century 21 Pace McDonald, 903-391-3800. www.maryalichelargent.com



CHARLOTTE COURT HOUSE, VA—Grand 1847 Italianate 5,285 sq.ft. manor house on 60 acres w/woods, rolling pasture and pond. Entire exterior and kitchen freshly painted. 2,336 sq. ft. guesthouse with central HVAC and in-home generator. Separate cottage. 2 garage buildings with carports, old mill barn, several sheds and 2-stall horse barn. Pastoral views. Priced to sell. \$780,000. Max Sempowski, Antique Properties div. of Keller Williams, 434-391-4855. www.oldhouseproperties.com



FREDERICKSBURG, VA—Circa 1910 Federal style residence with 2 major additions and renovations retains character of the past with the amenities of the present. State of the art kitchen, 2 family rooms, 3 fireplaces, 4 bedrooms plus 5 1/2 baths, an office, basement "pub" plus separate guesthouse. Located in the Historic District. Beautiful garden completes the offering. Janel O'Malley or Robin Marine, Coldwell Banker Carriage House Realty, 800-852-1798. www.janelandrobin.com



PORTSMOUTH, VA—Five bedrooms, 3 baths, 5 porches, hardwood floors, and chandeliers set this 4,000 sq. ft., circa 1900 home apart from most, but the professional decorating, incredible trim work, and custom ceilings (including a coffered ceiling) put it in a class by itself. Located at 120 Mt. Vernon Avenue near Williamsburg, Norfolk, Virginia Beach, and the Outer Banks. \$459,900. Luanne or Robert Jackson, 863-289-4376 or rj02008@yahoo.com.



WAUPACA, WI—Lake view Italianate. Historic 3 bedroom, 1.5 bath home features original woodwork, built-ins, beaded crown molding, maple & pine floors, pocket doors, cut glass windows and so much more. Water features in a park-like yard. \$189,000. Call about United Country's Specialty Catalog featuring vintage homes, grand old mansions, farms and ranches and other real estate with historic significance. United Country, 800-999-1020, Ext. 108. www.unitedcountry.com/old

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ARCALUS ARCHIVE

"The Presidential Line," Modern Plumbing Fixtures, Washington-Eljer Company, 1935

The Anti-Depression Bathroom

When your bathroom has as many bells and whistles as the one above—including monogrammed towels, a personal shower, a separate dental sink, and enough tile to outfit a subway station—a maid to help with the apparently difficult task of disrobing is just one more luxurious accessory. To emphasize their sumptuousness, the “gold-plated” fittings depicted were actually overprinted on the page with gilt metallic ink. It was a remarkable marketing statement, considering that it came smack in the middle of America’s age of austerity.

Just in case its associations with the 1 percent weren’t clear, Washington-Eljer erased all doubts with the name of the Presidential Line. Each of its “assemblies,” or suggested room combinations, bore the name of a U.S. president—this one was the Roosevelt Assembly (named, we assume, after the first Roosevelt, not the one living in the White House at the time). And in a fine example of the plumbing-catalog proclivity for

serving up the latest sanitary trends via titillating bathing beauties, images of the other suites—including the Lincoln, Grant, McKinley, and Coolidge—also showed women in various skin-revealing endeavors of healthful hygiene.

Today a subsidiary of American Standard, Eljer was founded in 1904 (by Raymond Elmer Crane and his cousin, Oscar Jerome Backus) to manufacture flush valves. The 1907 purchase of an old dinnerware pottery marked their entry into vitreous china plumbing fixtures, and a cast iron foundry acquisition in 1928 allowed expansion into matching porcelain and cast iron fixtures—a crucial competitive advantage, as colored tubs, sinks, and toilets would sweep the market in 1929. Of course, that wasn’t the only market news of 1929, but for some reason, Washington-Eljer didn’t see fit to offer a Hoover Assembly. 🏠

Bo Sullivan is the historian for Rejuvenation and the owner of Arcalus Period Design in Portland, Oregon. He is an avid collector and researcher of original trade catalogs.

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remuddling



Arrested Development

When the owners of old houses try to gain instant space, the results sometimes don't develop properly. Take, for example, these two brick houses in the same neighborhood. The one on the left retains its three-part picture window, brick façade, low side chimney, and simple roofline punctuated by a front gable—all of which bring it into focus as a postwar ranch. The one on the right, meanwhile, has blurred its architectural details with multiple new windows; horizontal siding over three levels; a prominent, towering new center chimney; and a zigzag dormer with a stepped roofline.

"This house reminds me of a 1970s-era Polaroid camera," says our contributor. We think that when old houses try to shoot out quick expansions, the results can be less than picture perfect. 📷

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